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# CANADIAN ART

## Winter Number

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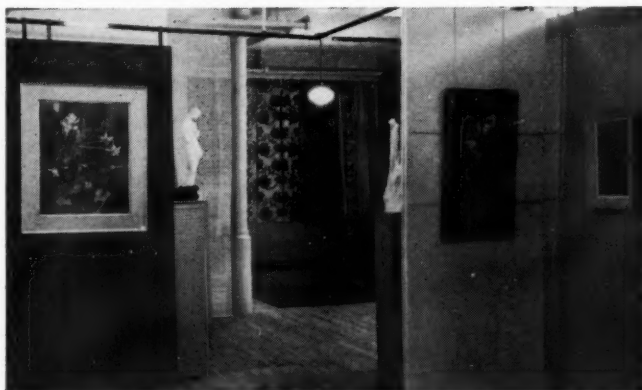
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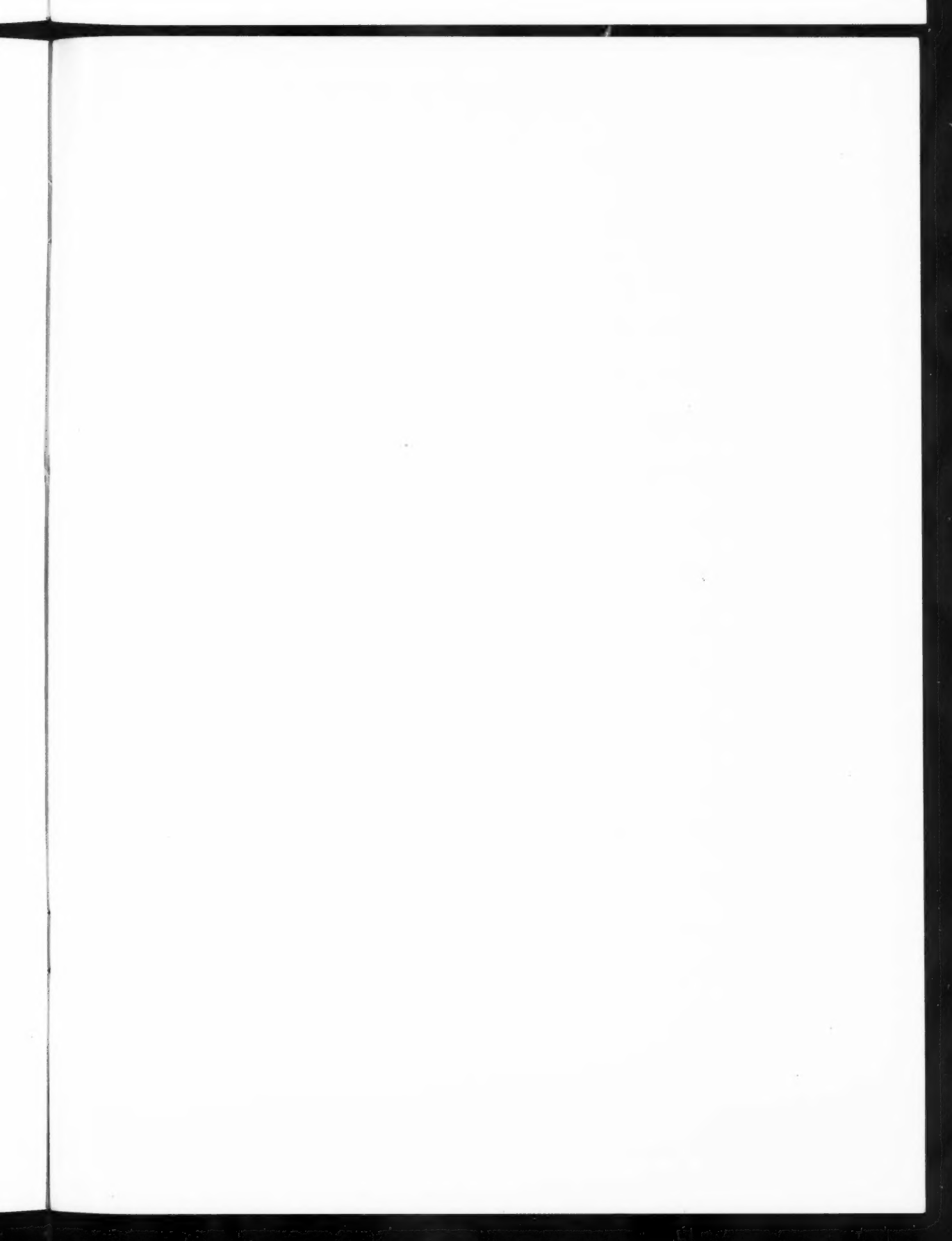
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HANS MEMLING. *Virgin and Child with St. Anthony and a Donor*  
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## Canadian Collections Lauded in Europe

EUROPEAN art periodicals and experts have been paying recent tribute to the quality of Canadian museums and Canadian collections. Past and present acquisitions by Canadian galleries of old and modern masters have been reported and commented on favourably both in London and Paris.

The exhibition, "European Masters from Canadian Collections", held last year, revealing as it did the importance of picture collecting in Canada, resulted in a noteworthy leading article in the *Burlington Magazine* of London. The editor was "astonished at the richness and variety of the works" and he hoped that a second exhibition to be devoted to the great living masters could also be held that would "demonstrate what Canadian individuals and institutions are achieving as patrons of modern art". Of the old masters, he particularly noted Titian's *Daniele Barbaro*, El Greco's *St Francis in Meditation with a Monk*, Poussin's *Landscape with a Woman Bathing* and Rembrandt's *Toilet of Bathsheba* from the National Gallery of Canada; also the Hals' portrait and Gainsborough's *Harvest Wagon* from the Art Gallery of Toronto and the

portraits by El Greco and Rembrandt from the Montreal Museum of Fine Arts.

The French journal *Arts* recently presented a well illustrated article, "Le Magnifique Développement des Musées Canadiens", which described the history and growth of the more important Canadian art galleries. Besides being repositories of painting and sculpture and centres for study and contemplation of the arts, most Canadian museums were also, the writer explained, active centres of living art (*foyers d'art vivant*). As these Canadian institutions only really began to develop after 1920, he felt that their rapid growth in recent years was extraordinary, "a phenomenon—almost miraculous in the eyes of European curators." He added: "Europe, which still has so many museums, can admire this new country where social and cultural life is linked so closely and art is a predominant preoccupation."

This concluding tribute, which Canadian art lovers have received from a Parisian admirer is perhaps too exaggerated to be exactly deserved. But we can at least try to live up to it, by making it our New Year's resolution for 1955!

FRANS HALS

*Portrait of a Man*

*The Art Gallery of Toronto*





## Adieu, Matisse

JOHN LYMAN

*A poster based on the cut-paper designs which Henri Matisse did during the last years of his life*

**H**ENRI Matisse is dead. What a contradiction in terms!

For the last fourteen miraculous years he had defied mortality. It had always seemed paradoxical that the work of this sober, reflective man, with the grave mien of a doctor, looked as though it had been dashed off in a moment of gay exuberance but since, following an operation at the age of 72, he had become partially incapacitated, unable to leave his bed for more than half a day, his art had grown incredibly in youthfulness and vitality.

My first acquaintance with Matisse's painting was when, in the spring of 1909, I saw his *Fontainebleau Forest* in the Salon des Indépendents. Its summary intensity haunted my dreams. In the fall, Matthew Smith and I (we had become friends a year earlier at Étaples) resolved to attend the "Académie Matisse". Nothing could have been less academic than this nest of heretical fledglings, lodged in a

disused convent under the trees of an ancient garden.

That was the time when everybody said of a picture by Matisse: "My six-year-old child could do better than that." Today it is said in certain avant-garde circles that his painting is too facile. There is no real difference between the two statements except that the earlier one was excusable because it was evoked by naïve surprise at a spontaneity that had not been seen since at least the Middle Ages.

Facile, his painting? Blind or dogmatic he who can say so. If Matisse rarely repainted, he began his picture again on a fresh canvas five, ten, fifteen times, until the moment of final decanting was reached. It was the same with his drawings: trial sheet after sheet fluttered to the floor until, with final concentration, he condensed into the subtle modulation of a line an incredible wealth of content.

He was quick to censure the superficial

device, the merely decorative abbreviation, the lack of "density" as he always called it. That was the burden of his teaching. Students who came to him to learn modern tricks got no encouragement. "Learn to walk on the ground before you try the tight-rope" was his constant reminder.

Continental art teachers seldom criticise oftener than once a week; Matisse visited us only once a fortnight and then his criticism usually took the form of a long chat about fundamental principles and qualities. We were about fifteen in the school. The late Edward Bruce was *massier*. Besides Matthew Smith there was Per Krog who became a leading painter in his native Norway, Hans Purrmann, a number of other Germans and Scandinavians, and some Austrian women whose most memorable aesthetic gift was their own blond beauty.

Once Matisse invited us to his house at Issy-les-Moulineaux, the house with the large studio where, besides the two versions of *La Desserte*, the *Red Interior* and dozens of other well-known pictures, he painted *The Dance*, which was there at the time. Later I came to know the model with the glowing skin (we nicknamed her the Italian sunset) whom Matisse had taken south with him in the summer and who, posing among green pines against the Mediterranean blue, had suggested the colour of *The Dance*.

That was the last year of the "Académie Matisse". I returned home and married. It was in the year when I held my first exhibition that so scandalized Montreal, 1913, that the famous Armory Exhibition introduced Matisse to America, to the delight of us youngsters and the annoyance of critics and curators who then were not prone to recognize new genius. (Today, to live down that reputation, they recognize genius that has not yet appeared.)

It was not until after the war that I saw Matisse again. On a visit to Nice, we found him on the balcony of the hotel room on the Promenade des Anglais (where he did most of his work between 1917 and 1920) painting *La Fête des Fleurs à Nice*. In an unusually playful mood, he was swinging his brush in time with the band music. The looping brushwork did not produce a very good picture;

he was just having fun. When we returned to the Côte d'Azur a couple of years later, he had moved to that spacious, high-ceilinged apartment with the great windows overlooking Les Ponchettes and the bay. We went there to pay our respects, and he showed us all his recent work, canvas after canvas. Words were soon obliterated from my mind by the sight of so much lyric splendour. Matisse must have understood for he did not seem in the least put out by my failure to exclaim. In the next few years we saw him only infrequently when, stopping over in Paris, he appeared at a dress rehearsal or a concert.

He was always a great believer in regular work, and at that time his strict daily routine was: 8 to 9 a.m., violin; 9 to 12, model for painting; after lunch, a short stroll, then model again for drawing; a light supper, a stroll and bed, with a book (perhaps a classic or Mallarmé or Valéry) by his bed-side in case he woke up in the night. The only variation was on Sunday afternoon, when he went to play chamber music with friends.

But few things could distract him from his work. His hand could not remain "silent" for long: soon his pencil was at play. Nature was his constant source and reference, no matter

HENRI MATISSE. *Drawing*





HENRI MATISSE

*Reclining  
Nude II*

Bronze

*Below:*

*Two Negresses*

Bronze

*Both these works  
are included in the  
Matisse exhibition  
now being shown  
in Canada*

how much its particular aspects were modified to suit his general conception. While he worked he had the feeling that he was copying nature and that every deviation was for the purpose of expressing it more completely.

There is no phase of his work that does not bear witness to this intention. Even in his latest painting, where his synthesis approaches abstraction, every form and colour chord has the ring of truth, awakening prolonged echoes of recognition. Untouched by the doubts and withdrawals that afflict the age, his art is not a refusal but an affirmation of life.

*Editor's Note: An impressive loan exhibition of 46 sculptures in bronze and 118 drawings by Henri Matisse is now on tour of Canada. Opening in January at the Winnipeg Art Gallery, it goes to the Montreal Museum of Fine Arts in February, the National Gallery of Canada in March and April and the Art Gallery of Toronto in May. Organized by two former associates of Matisse in Stockholm, it was brought by the National Gallery to this country; later it will be shown also in the United States. Of particular interest are several large groups of drawings illustrating the development of three of his paintings which are also included in the exhibition.*





# A Return to Europe

JOE PLASKETT

*Joe Plaskett, the Vancouver artist, first visited and worked in Europe on an Emily Carr scholarship some two years ago. After painting again in Canada, he has now returned to Paris on a scholarship given by the Canadian government and reports that his "second view" of modern European art has made him more critical in his appreciation of it. So we asked him to put his analysis in writing.*

*He has now done so; but, by way of preliminary explanation, he states: "I attack one type of abstraction (which I call improvisation) but I do not refute the principles of abstract painting which underly all good art. I have read again Korner's article, "A New Consciousness of Form", (Canadian Art, Volume XI, No. 4), which is very good. It is another point of view, but I think it better that each article should take its stand, without trying to debate or compromise."*

A VOYAGE in space is also a voyage in time. A return to Europe from British Columbia brought me less a disturbing awareness of our remoteness (shall we one day say Europe's remoteness?) than a bizarre juggling with time. History took shape before my eyes. I was no longer unconsciously living in my time. I was lifted out of it, suspended above and set down into a new time. I was shifted from one epoch to another, or the epochs themselves were shifting, and I became suddenly belatedly aware of time as history, of ages dying and being born.

What I had believed was "my" time, the exciting, challenging, idol-smashing age of "modern art", was receding. It was a shock to realize that "modern art" was entering into history, that the label "contemporary" sounded slightly old-fashioned, and that functional furniture would soon be period pieces. If we had ever stopped to think . . . but in the "modern age" we never did. Picasso never stops to think,—it is the essence of his great art. It is shorn of reflection.

In New York, in London and in Paris I observed signs that time was not arrested. There was a new turning, but the new was taking a startlingly paradoxical shape. Sutherland was painting realistic portraits. Henry Moore was deriving his sculpture no longer from primitive or archaic sources, but from classic Greece. De Kooning was painting "woman" with a terrible psychological presence. Hélion, once the leader of French non-objectivism, was emulating Caravaggio and

the Dutch still-life painters. When younger painters are showing the same curiosity in looking back or outwards we may be sure that this is no obscurantist reaction but a tendency deserving examination.

Here in Paris an exhibition of Kandinsky had a strangely remote atmosphere, as if unearthed from a tomb. No questions can be asked in contemplating this absolute art, no more than in front of the frozen fire of Mondrian. This art seems locked and sealed in another age.

In front of today's painting, however, we must question. We look for the instinct to perfection and absolute control which give to Kandinsky and Mondrian respectively their lyric and epic quality; or we look for what cubism truly sought, a penetration of form; or we look for the expression of an emotive idea. We find instead a fashionable art, marked by tastefulness and style, an academy of modernism. In spite of a mastery of decoration, technical *bravura* and a display of energy and invention, the contemporary production, whether abstract or figurative, lacks the plasticity and tension, lacks the imagination, and lacks the cause which made the masters of a generation ago such overwhelming presences. Before the unpenetrated future all seems possible, but the absolute freedom won by the artist to manipulate his form and colour becomes, like all absolute freedoms, a block. Art needs restriction just as an explosion needs compression. The compression imposed by the format of a painting is not enough to stimulate

the conflict which is resolved in a work of art. A theme is also needed.

In New York I saw an exhibition of the English painter, Francis Bacon. Formerly I had been stirred by the brilliance and shock of his art, but this time I could not miss its prophecy. This does not belong to the "age of Picasso". Bacon is reaching for something that lies beyond the aesthetic of "modern art".

Modern art, from impressionism on, brought depth forward, equalized the picture surface and exploited the materials of paint or of those assembled by such other means as collage. The ideas of perspective, of illusion, of the picture as a window through which one looked into a space of limitless depth became archaic. The moderns, obsessed with the reality of their materials, too often neglected that other reality which lies in the mind, the reality of vision, and with it, the qualities of romanticism, classicism and poetry. Picasso, whom I choose here as the archetype, never abandoned the great themes of art, the portrait, the nude,

the myth,—in short, the human figure; but in bringing space to the surface and in analysing "appearance" until it no longer existed, he came dangerously near in his late work to turning art into a form of play. The moderns rescued painting from the cul-de-sac of naturalism, the surface appearance, but landed us in another cul-de-sac, a surface activity. Picasso is the endlessly active man, but activity for its own sake is like perpetual motion, it obliterates form and meaning.

Bacon's huge canvases are like nightmares and hallucinations. They seem to comment on the disease and corruption of man in colour and form which correspond in mood to the compassion and horror of the spectator. It is the material of tragic art. Bacon cannot reflect calmly,—there is a feeling of hysteria, but he is aware of the need to reflect. The surface does not satisfy any longer. A painting must have layers of meaning as well as layers of paint. For a generation now the stock appreciation of a painting has been that it is "exciting". The test of its value has been "Does it work plastically?". Now that we have explored brilliantly the surface, what lies beneath?

Reflection takes count of layers in the mind. It means thinking again and thinking back, discarding and assimilating. Now certainly the moderns thought of the past, but their reflection took a curious turn. The past of value to them was a past that could leap over the progression of history back to the childhood of the race or the individual. They found it in primitive art, child art, savage art and art of the *naïf*. Mature European art lost its fertilizing power. Raphael was looked on as a sentimentalist. The masters who attracted were those with abnormal vision, like El Greco or Bosch. This passion for primitive and exotic sources helped to produce the flowering of the art of Matisse, Picasso and Rouault, yet their greatness also arose because they remained firmly in the European tradition.

Did we ever understand the primitive? We from British Columbia, so close physically to one of the greatest sources of primitive art, are all the more aware of the immeasurable gulf that separates us from it. What splendours of form the primitive civilizations taught us! But of their spirit we can take nothing.

DOROTHEA TANNING. *The Blue Waltz*



Modigliani and Brancusi continued the elegancies and sophistication of the European tradition. In spirit they belong with Sargent and Augustus John, just as Emily Carr belongs with Constable and Turner.

Here is Francis Bacon reflecting on Velasquez, returning to a master of a classic tradition, a possessor of knowledge and absolute control. We have tried for passion and poetry in deliberate ignorance and uncontrol. This had the happiest effects in releasing the creativity inherent in all of us, but less happy for the genius latent in the few. Now again Raphael can be restored to us a model of energy and youthful beauty. Ten years ago we could look only through our portfolios of Braque or Klee.

Klee chose to be atypical, to ignore entirely the grand tradition and the external world and to cultivate exquisitely his infinitesimal gardens of the curious and eccentric. Klee remains the genius and the poet, but his art which seemed to open up vast unexplored territories bores inward to a small centre, and those who seek to be successors of Klee arrive inevitably at this centre. The conclusion is that curiosity and the purely personal are all right in themselves and may add to tradition, but those who follow cannot start with the curiosity. A great art, which we are longing for, must come from a reckoning with the greatest art of the past. Now that we see "modern art" in historical perspective it is clear that its greatest painter was not Picasso but Cézanne, who strove to make of impressionism "something solid and enduring like the art of the museums". Picasso exhausted and discarded each tradition as he used it, whereas Cézanne built on the sum of traditions. At the end of his life, Cézanne painted his greatest paintings while Picasso can not develop forward from cubism, which was the historical extension of Cézanne. In his cubist period, Picasso was closer to nature and tradition than he has ever been since.

In both Paris and New York the painting in vogue is non-objective, and certainly the most sparkling talents of our time are painting non-objectively, and so they give to this school a brilliance no other contemporary art can match. The product is a sort of Esperanto of painting, a language cut off from its past, with



*Photo: Courtesy, Hanover Gallery*

FRANCIS BACON. *One of the studies for a portrait of a cardinal*

no store of associations, myth, poetry or music. Some painters are impoverished by this, others stimulated into audacious invention. Abstraction should mean the essentials extracted from nature (the word is generally used to describe any absolute construction) and should find renewal by a constant reference to nature. The brilliant surfaces of Riopelle and Pollock are therefore less abstractions than improvisations, not on a theme but on a manner of painting. They are based on the discovery and exploitation of *one* thing, often an effect; hence they are repetitive and incapable of development. These painters would deny that meaning extraneous to the merely sensual qualities of pigmentation need exist. They would say it is left for critics and writers to invent meaning for the painting. True, a painter like Jackson Pollock is unquiet about the ends of painting and seeks to introduce an objective element. It may be doubted, how-



BERNARD BUFFET. *The Artist and His Model*  
Petit Palais: Collection Girardin

ever, if he can succeed merely by allowing images to peek out of his web of colour and brush stroke; in other words, whether an idea can be hung on to technique like a fly caught in a web. The whole technical process must begin not with accidents but with ideas.

Preoccupation with textures has characterized modern art. For the cubist, texture was never an end in itself. It was used to emphasize the surface when the surface needed emphasis. Now texture has become a barrier between the surface and depth, between the face and the mind. The painting, a window looking either out on to the world or inwards to the mind,

is frosted with magical patterns so that we can no longer see through into another world. A painting should take us into a world rather than leave us with a thousand unresolved suggestions. The pattern of frosting may suggest to us echoes of the world or of the mind, and we may see in Riopelle's web the illusions of a new universe, but the illusion is not followed up. It is seeing through a glass darkly. The painter's responsibility is to bring us face to face.

The problem is vastly different in Europe from what it is in America. In America tradition is enshrined in museums. In Europe it is part of the landscape and atmosphere. Thus a utopian art, such as that of Pollock, which makes no concessions to the past, has a validity in America where everything is new. It fills a void and creates a landscape of its own. In Europe there is an uncomfortable compromise. The abstractions of Manessier and Bazaine seem weighed down by a sort of medievalism. Everywhere the inventions of modern art have become conventions, and the conventions, clichés. Painters try desperately and tiredly to express themselves, to express the age, to create sensations and to be new until at last novelty is no longer novel, the newest thing is the oldest, and painters discover that they can only go forward by first going back.

To adopt the technique of old masters or to paint realistically—the solution is not as simple as that. This can be seen by what has recently happened to de Chirico and Hélion. De Chirico now paints pastiches, as un-significant as their eighteenth-century models. Hélion is no nearer a humanism than when he painted circles and triangles; in his hard realism there is no tenderness or anger, no involvement in the implications of his theme. One sees this even more clearly in a heartless Italian painter, Annigoni, and a young Austrian virtuoso, Fuchs, who match the techniques of half a dozen old masters. For a moment one has the illusion of painters coming to grips again with problems of content, meaning and communication, but these too are only variations, not on a theme, but on a manner of painting not even invented by these artists.

Surrealism is another matter. It is a surprise to find that the more romantic aspects of

surrealism, somewhere lost sight of during the abstract decade, are actively being followed again. It is surely part of their continuing validity that these surrealist painters have held on to the extra-sensory levels of art, its functions to comment on life, to instruct and to describe, and this at great peril to their art, for they have ignored the conventions of the painting surface, they have eliminated the whole problem posed in Cézanne, the inviolability of the picture plane, and have side-stepped all considerations of plasticity, because they have been obsessed by their fantasy and whim. They have had a certain honesty in giving themselves up to this whim. The supremacy of the imagination has overcome the supremacy of the picture surface.

Dorothea Tanning is a surrealist in the grand

manner. She has abandoned herself to a novelist-like investigation of the traumas of childhood in which the articles of the nursery, herself as a child, the father, a Pekinese dog, monstrously dominate. It is a sort of "Alice in Wonderland" in paint, closer to literature than to its own art, and although the story does a certain battle with the art, it is because the struggle is resolved too easily that we miss the disquiet which stirs us when faced with a profounder work, with a painter like Giacometti, who has long outgrown surrealism.

It is this struggle between form and idea resolved on canvas that moves us in front of the paintings of Giacometti. Here is a sculptor painting. One feels he has gone round his subject and through it. Here is also a draughtsman. Giacometti is ruthless like Cézanne in

ALBERTO  
GIACOMETTI  
*Bottles*





stripping bare in his drawing the elements of reality. He is also very much a painter. Notice how in *Bottles* he frames his picture again within the canvas, a sort of double check on his awareness that the surface is there; yet paradoxically this double framing projects us beyond the surface. It is like a window. Within it the space expands, the picture surface dissolves. All space and handling serve one end, the creation of the actual presence of things, so that we believe equally in the reality of the bottles on the shelf and of the figure centred in space. Picasso said, "I do not search, I find." No reflection on what he should find—the act of finding is significant itself. Giacometti, however, searches, and his paintings are acts of searching, visual gropings towards the reality (which is the spirit) of life, or man.

We might contrast Giacometti and Buffet. Both use an elongation of form and limit colour to a range of leaden greys. In Giacometti this colour glows and pulsates. In Buffet it goes dead. He is a painter of nothingness.

His drawing decorates the surface. Giacometti brings life. Each painting is an act of faith, an engagement with the problem of communicating experience. This experience has most value when it relates to the comedy-tragedy of human life. Because of this we can foresee the future in terms of a new humanism. The painter may embrace as much of human experience as the novelist or poet. The great artist can be literary, poetic, even sentimental and illustrational, and not suffer.

Here may be a key to the future although it is only one of the roads the younger painters will follow. Whether they find themselves in abstraction, automatism or figuration, they must neglect no aspect of their art. They must learn from all that the masters, old and modern, have taught, but not to the exclusion of what life can teach. The artist today must be an eye examining the world. He must trust his most precious gift, imagination. He must speak to others and not to himself alone.

ARTHUR LISMER. *Pine Trees and Rocks*. A recent acquisition by the Edmonton Museum of Arts. Gift of the late H. S. Southam, Ottawa.





Recent  
Acquisitions  
by Canadian  
Galleries  
and Museums



*Bronze cauldron. Chinese, about 1270 B.C.*

*The Royal Ontario Museum of Archaeology*



**BENOZZO GOZZOLI**

*Virgin and Child  
with Saints*

*The National Gallery  
of Canada*



AUGUSTUS JOHN  
*Woman Standing*  
Drawing



EDGAR DEGAS  
*Danseuses*  
Pastel



STEFAN LOCHNER. *The Virgin and Child*

J. W. MORRICE

*The Beach,  
Le Pouldu*



*The National Gallery of Canada*



PAUL  
CÉZANNE

*Les marronniers au  
Jas de Bouffan*



*Left above: F. H. VARLEY*

*Woman's Head. Chalk drawing*

*Right above: CECIL CLARENCE RICHARDS*

*Prophet. Serpentine*

*Left below: JACK NICHOLS*

*The White Flower. Oil, casein and chalk*

*Right below: GHITTA CAISERMAN*

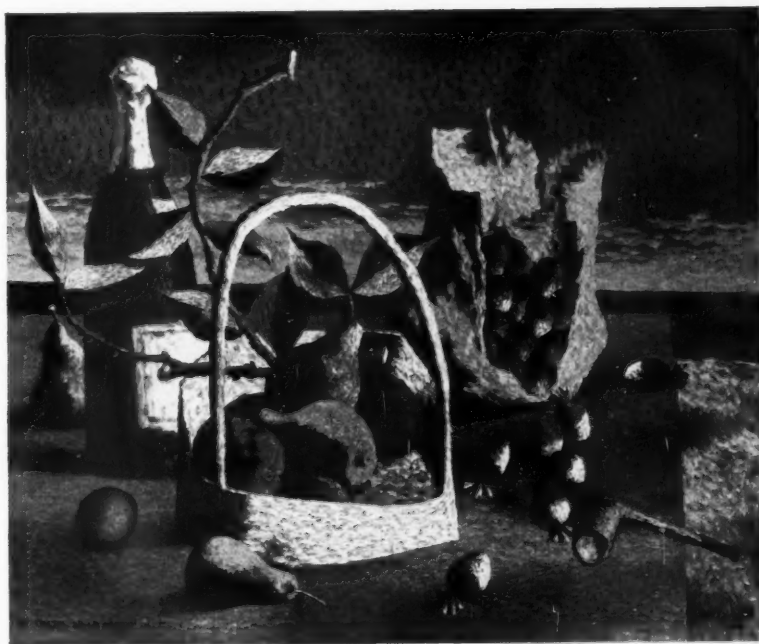
*Friends. Colour lithograph*





PIERRE-  
AUGUSTE  
RENOIR  
*Le Concert*

*The Art Gallery of Toronto*



JEAN DALLAIRE  
*Au Castel de la mer*





RAOUL DUFY. *La Jetée à Trouville*. Gift of John A. MacAulay

JAMES WILLER. *The Dead Fir*

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MARC CHAGALL. *Still Life with Flowers and Lovers*  
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***The  
Vancouver  
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STANLEY COSGROVE. *Still Life*

DAVID JONES. *Flower Piece with Yellow Bird*





*Attributed to*  
**FRANÇOIS BAILLAIRGÉ**  
*Angel Adoring*  
*Carved wood*

***The Provincial  
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**PHILIPPE LIÉBERT**  
*Tabernacle door*  
*representing the*  
*Last Supper*  
*Carved pine wood*



TINTORETTO. *Portrait of a Member of the Foscari Family*

ANDREA DI BARTOLO. *Virgin and Child*



***The Montreal  
Museum of Fine Arts***

JOHN PIPER. *Clytha Folly*





PAUL-EMILE  
BORDUAS

*Les Signes s'envolent*

*The Montreal  
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## Combining the Fine and Decorative Arts

THE Montreal Museum of Fine Arts is different from other museums in Canada, in that it performs a double role. It is both an art gallery and also a museum of decorative art. In one capacity it acquires paintings, drawings and sculpture; in the other, it ranges through the cultures of the Mediterranean, Egypt, the Far East, the Middle East, Africa, the Americas, the Gothic and Renaissance periods in Europe, down to our own day.

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Such a standard must, of course, be applied not only in the making of a purchase but also in the acceptance of gifts or bequests. All museums face the recurrent problem of the generous

would-be donor who offers to present something which he himself cherishes dearly but which would, if accepted, lower the standard of the collection; it is much better to refuse it with gentle firmness, than to accept and then relegate it to an already congested store-room.

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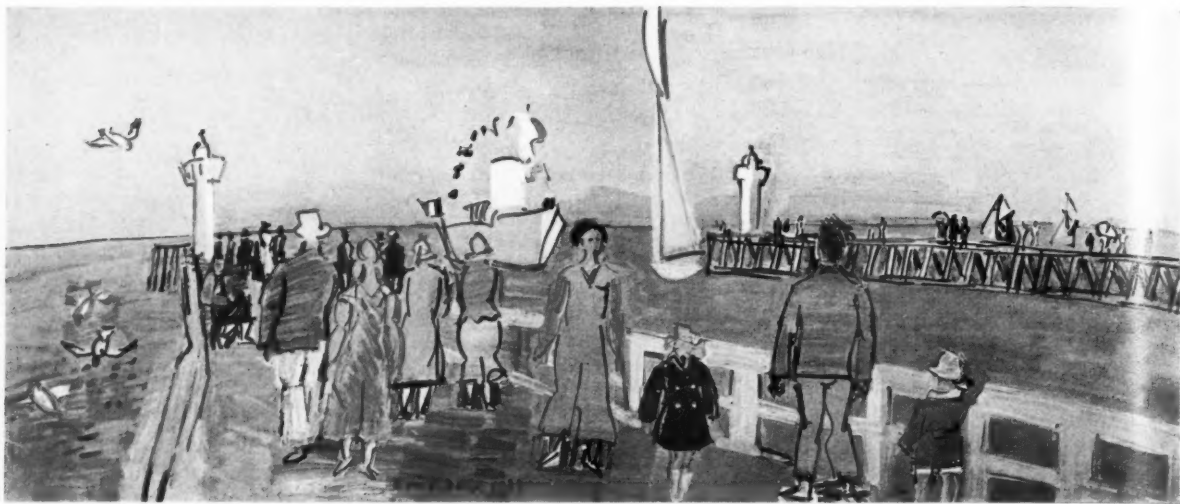
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JOHN STEEGMAN

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JOHN STEEGMAN

BEN NICHOLSON. *Still Life with a Jug*  
The Montreal Museum of Fine Arts





LAWREN P. HARRIS. *The Hitler Line Barrage*

*The National Gallery of Canada: Canadian War Collection*

## Lawren P. Harris — A Way to Abstract Painting

DOUGLAS LOCHHEAD

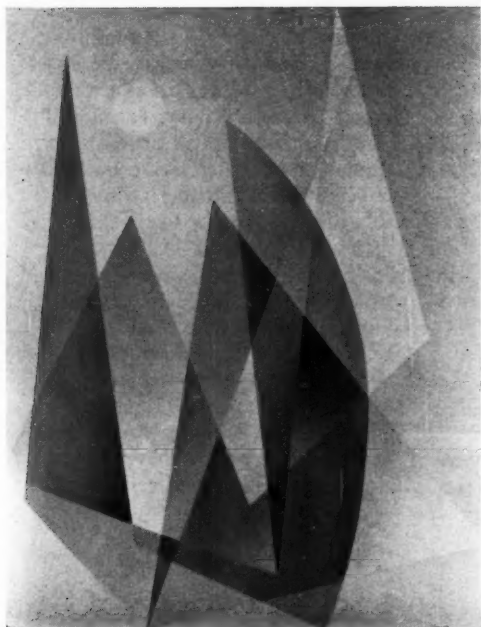
WHAT is it in the artist that causes him to react to the wide world of experience as he does? Perhaps it is what Herbert Read has called "the desire to create a reality, the will to form". The manner in which this "desire" or "will" influences or shapes the artist finally shows itself in those characteristics which distinguish his creations from those of others. It manifests itself in the personal quality of his work. For the critic the difficulty of the task of appraising the individual artist depends to a large extent on the nature of the course of development as the serious and dedicated artist moves to express himself, to bring about his new forms. With some, like the unswerving realists, the way is

determined almost from the start, while others, like Picasso, move through a wider range of experience, through periods of experimentation and consolidation, each building on and influencing the other in a more or less logical sequence.

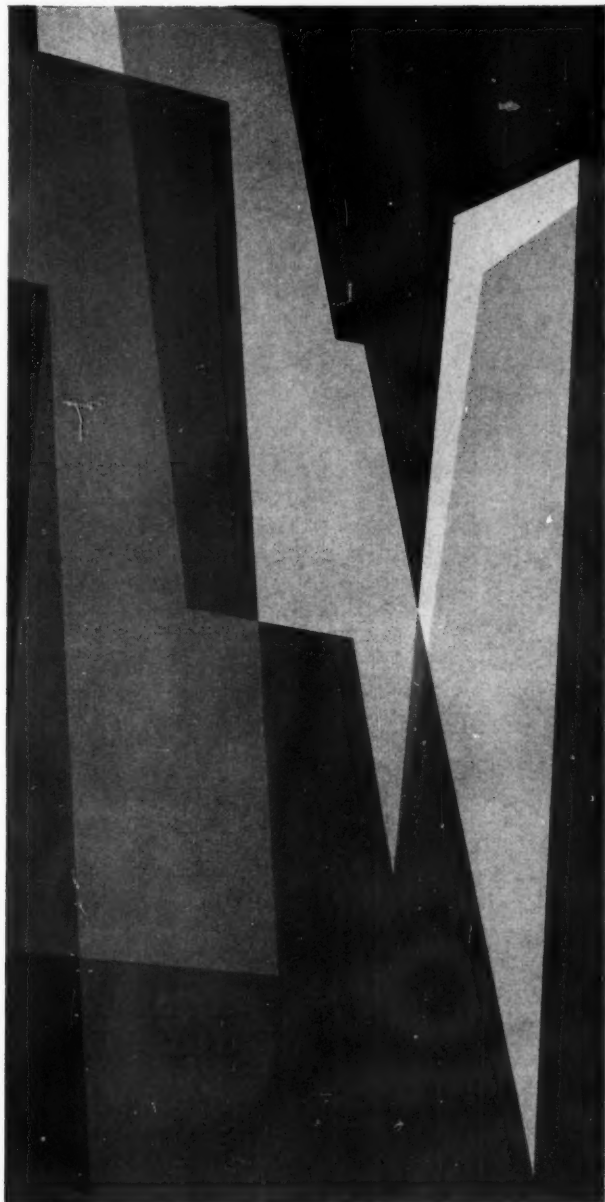
Lawren P. Harris is an artist who works slowly and deliberately; an artist who must know what he is doing at every stage in the growth of a painting. He prefers, in fact, to develop four or five paintings on a similar theme at once, allowing one to help the other, until one or two are judged satisfactory. Yet despite his hard self-discipline and reluctance to free-paint, he has roamed from realism to abstraction and back again at will, and has

LAWREN P. HARRIS  
*City Pattern*

*"Through the gradual  
simplification of line  
and form . . . into  
abstract painting . . ."*



LAWREN P. HARRIS  
*Sails*







LAWREN P. HARRIS

*Dr. Harold Bigelow*

*Mount Allison University*

*"... portrait work in the realistic manner ..."*

demonstrated, in addition to an expert technical skill, that he possesses a highly intellectual approach to his painting.

The course of Harris's gradual development from representational to abstract painting is interesting to follow. It was explained recently by the artist himself: "Through the gradual simplification of line and form in representational painting, I have been led into abstract painting, where I feel it possible to achieve a clearer precision of meaning. Being a relatively unexplored and unlimited field of creative expression, it is to me the most stimulating; it yields unexpected pleasure in the ideas it evokes, and at the same time demands a greater degree of self-discipline".

Harris began painting in the nineteen-thirties and spent nearly six years working almost exclusively with the human form. The results of these years of apprenticeship were a large number of non-commissioned portraits in oils and many figure drawings. It was during these years that Harris developed his extraordinary skill as a portrait painter. His portraits of idlers, unemployed and pensioners of Toronto's streets in depression years are good likenesses (this Harris can do in his stride); they also give one something of that warm feeling of communication which must exist between artist

and subject. It is what Eric Newton has called "the spark" which must glow between artist and subject if the portrait is to reveal something about these two for the viewer.

In the late nineteen-thirties Harris turned to studies of nature in landscape, which, as he says, were done "in a highly topographical manner". In these early examples of his work and in the more formalized and self-conscious experiments which followed, it is possible to see the beginnings of his gradual evolution into abstraction. In these early works line and form become simplified and here are the traces of the excitement of related shapes, forms and colour patterns which are typical of his latest work. Austere and perhaps derivative as these exercises were, they helped to clear the way for his infinitely more successful original post-war semi-abstract and abstract oil paintings.

During the Second World War Harris served in a tank regiment before his appointment as an official war artist with the Canadian Army in Italy. *The Hitler Line Barrage, Italy* is a starkly realistic statement of men and machines in the war situation. Here is an accurate soldier's inventory of the battlefield; everything is there in what is an extremely skilful painting. There are the battered ruins of buildings (a favourite subject with Harris,

both in his realistic and semi-abstract work); there are shell-bitten trees, the discarded ammunition boxes, the shell-scrapes and the defiant self-propelled gun enveloped in its own fume of smoke. But what Harris carried away from his reportorial war assignments was the further conviction that some form of abstraction was to be his next form of expression.

Since 1946 Harris has ranged from the semi-abstract (in a series of extremely haunting and vivid paintings of war-ravaged buildings) to total abstractions, to non-objectives, interspersed with commissioned portrait work in the realistic manner.

In his recent semi-abstract painting *Sails*, completed in 1953, Harris has realized a deftly organized pattern of transparent sail-like forms in delicate shades of green, brown, blues, yellows, against a darker blue ground. This, like all his recent paintings, is in oil. In the right foreground there is just the hint of sea and horizon, while in the air above, the round sun-shape is neatly included within the central design. Here, as in nearly all his abstract work, large colour areas move silently through delicate gradations from dark to light to create organized relationships between, in this instance, sharp-angled sails. Harris's ability to create these avenues of light and dark, so vital to his over-all idea and design, counteract any sense of flatness which might possibly be suggested by black and white reproductions of his work.

In *City Pattern*, another recent semi-abstract study, grey, white and black areas predominate to create a cold, mute, impersonal reaction to city architecture. There is, at the same time, a subtle and cleverly designed interplay between the vertical thrust and the centrally placed intersections of horizontal and angular lines.

Any critical estimate of Harris the artist must include some mention of his outstanding work as director of the Mount Allison School of Fine and Applied Arts at Sackville, New Brunswick. Since his appointment in 1947 the school, the only one to grant the bachelor of fine arts degree in the Maritimes, has followed a policy of providing the student with a sound, fundamental grounding of an academic nature, before allowing him the widest freedom of individual expression. The fine arts course at

Mount Allison also attempts to instil in the student an understanding and appreciation of the function and meaning of art in our time. The success of this compromise policy between the strictly academic and the schools of free expression is clearly evident in the work of the students. The paintings and drawings shown by the freshman class, for example, might all conceivably have been done by the same person. On the other hand, the fourth year work, in which each graduate has his own wall, displays a wide variety of confident and mature expression.

This same combination of technical accomplishment and freedom of expression is evident in Harris's own painting, proceeding as it does from formal academic portraiture through figure drawings to landscapes to abstract and non-objective paintings. For this artist the way from representational to abstract painting has been logical and hard won, and has not meant, as it does with some, a change of heart. Harris's ability to move from non-objective work to semi-abstract to skilful portraiture is not necessarily indicative of restlessness in the artist, but rather is evidence of an able and creative artist moving from subject to subject over a wide field with the rare ability to use whatever approach, whatever means of expression he requires to "create a reality" as he sees it before him.

Harris acknowledges a strong admiration for certain of the contemporary British painters for what he has called "their impeccable good taste and sensitive lyrical interpretations". Henry Moore, Paul Nash, Ben Nicholson and Graham Sutherland particularly interest him. Harris's work does not resemble outwardly the work of any of these artists but it does possess a certain lyric quality which all these painters have.

Lawren P. Harris is a sensitive and dedicated artist whose work deserves patient and serious appraisal. In some of his non-objective paintings he is, perhaps, more correct than creative, more in the hands of his own technique than is healthy. His most successful work to date has been with the semi-abstract and abstract, in those fine paintings *City Pattern* and *Sails*, among others, in which correctness is happily fused with creativeness of a very high order.

# A More Co-operative Effort to Sell Paintings

MAX STERN

**P**AINTINGS are sold by two kinds of dealers: the picture dealer and the art dealer. The art dealer is not only an expert who sells paintings; he can also influence and develop the art appreciation of his clientele. He has many opportunities of increasing the understanding of art in his own community. In this capacity the art dealer is not only a cultural but also an economic asset to his country.

It is time that the Canadian art dealers formed their own organization. This might contribute considerably to raise the prestige of art in this country. Furthermore the expert information possessed by its members could be made available to prospective buyers of works of art who lacked knowledge and experience.

Customs officials would also profit by the advice of this group of experts. There are always many fakes, either home-made or imported, waiting to fool the unwary. Canada is flooded with fake Corots, Constables and Krieghoffs. The educational and cultural damage inflicted on those who grow up with this rubbish and who are even taught to admire it is immense, while the financial loss runs into millions of dollars. Would it not profit us more if this money were used to support our own promising artists?

Much might be accomplished by stricter laws on the importation of works of art. It is characteristic that in 1952, a total of \$6,832 was spent on the importation from Holland of paintings valued at less than \$20 each and a total of \$181,587 for paintings over \$20 each from the same country. No guarantee of any kind was given that any of these were originals! During the same period the United States imported \$208,964 worth of genuine paintings from Holland. The important contrast is that the United States import laws ensured that the buyers got works of art whose authenticity was vouched for by sworn declarations given in advance to the United States Consulates in the Netherlands. The United States also protects art buyers by charging prohibitively high duty on fakes or copies.

An organization of art dealers, in co-oper-

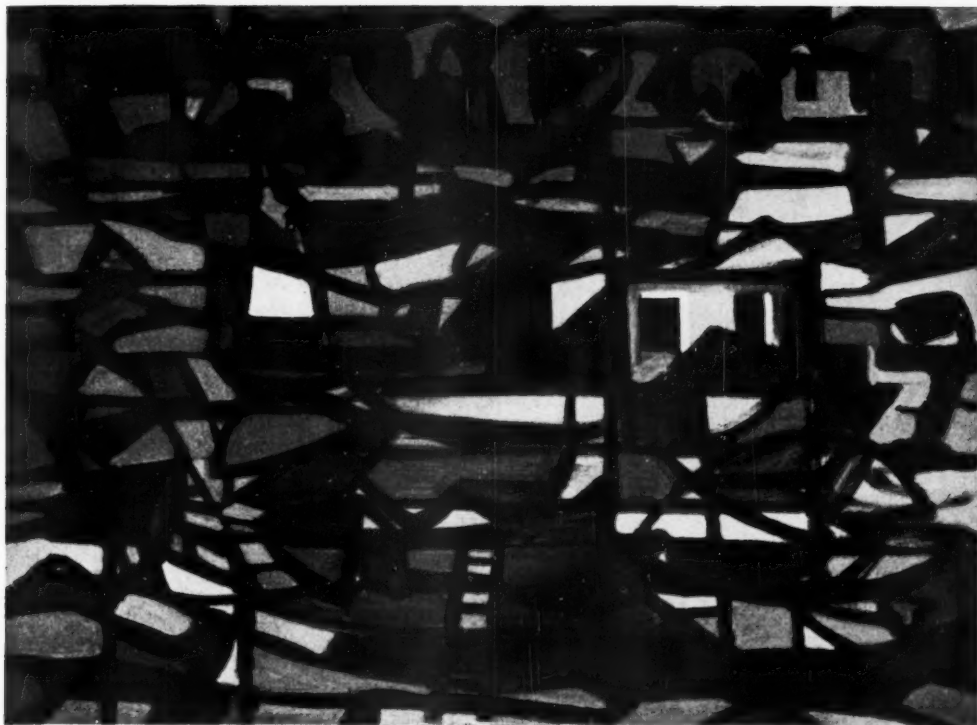
ation with museums and artists' societies, might induce manufacturers of canvas-stretchers, panels and frames to produce these articles in regular sizes, similar, for example, to those obtainable in France. If this practice were adopted, artists would be saved the present very high cost of having to frame each painting individually; also exhibitions could travel at a fraction of their present cost. Museums, galleries, or exhibiting art dealers might either acquire a stock of the standard frames or else obtain them on loan from frame-makers. Either a small fee could be charged for this service or a slightly higher price quoted on the frame when sold. In this way the artist who lacked the means to acquire expensive frames himself would be able to have his paintings well displayed. There would be more frequent exchanges of paintings between all parts of Canada. It would also become infinitely more simple to send representative Canadian exhibitions abroad, even on short notice.

In co-operation with artists and museum officials, such an organization of art dealers would be able to focus attention on Canada's art centres. Canadians, no less than foreign tourists, should know that cities like Montreal, Toronto and Vancouver are, in terms of this continent, old art centres which possess art schools, art museums and art dealers. Information of this kind might well be included in all tourist advertisements, as a city with such cultural assets becomes more distinctive and interesting to its visitors.

A few Canadian art dealers have done a great deal to promote the work of Canadian artists and have made it possible for them to create without enduring financial difficulties. Canadian artists, art societies, museums and critics might encourage such dealers by mentioning their names whenever they mention the artist they represent. Such unsolicited advertising might induce other art dealers and also picture dealers to follow in the footsteps of those more enlightened.

In Canada, artists as well as exhibiting societies frequently fail to co-operate with the art

*Continued on page 91*



JACK HUMPHREY. *Landscape Based on Black* (Billancourt, St. Cloud)

## The Problems of the Artist in the Maritimes

JACK HUMPHREY

THE Canadian Government Overseas Fellowship awarded me for 1952-53 was a miracle proceeding mainly from faith. It provided an unforeseen, an unprecedented and a magnificent chance to resume effective contact, after many years of relative isolation, with the moving forces of living art.

The programme I set myself of seeing paintings and then painting, in some relation to a selection of what was seen, was carried out persistently; in addition, there were some illuminating visits and conversations with leading French painters as well as with a number of British painters.

In France, a freedom of vision, scarcely known in this part of the world, encouraged

exploration of possibilities other than the simple representation of the "retinal image".

While I made no attempt to put out permanent roots in France, conversely, it would have been silly for me to have attempted merely to paint French subjects in a style which was limited by the Canadian environment. After all, it had been in Europe, mainly in Paris, that most of the dynamism and important new forms of painting had come into being during the last seventy-five years or so. From all this freedom and plenty in France, I made the return to Canadian shores with dread and a premonition of "let-down" to come. The situation confronting a painter in the Maritimes, which always had

been excessively precarious, gave no reliable evidence of improving.

In the 1930's it was unthinkable *to choose* a place as isolated and artistically inert as Saint John then was in which to begin to build a career in painting. To return from surroundings of apparently great possibilities (New York and Provincetown) and from many months in Europe to one's unawakened native city was not a *chosen* course. It was an enforced retreat. The youngest painters of today happily do not know the long years of attrition and the infamous depression of the thirties.

At that time unenterprising minds, who however often dominated Canadian thinking, thought that it was next door to madness to be under the spell of Paul Cézanne, the old master now entrenched in our background.

Of many who work in the arts, two kinds in strong contrast are these: the astute contrivers who, placing business and personal security foremost, find themselves lucrative positions and commissions; secondly, those

who, regarding such things as incidental, pursue art with immense faith and diligence in the hope of miracles which sometimes happen.

Saint John is farther from Toronto, Ottawa and Montreal than New York City is. The geographical position of Saint John hobbles it and tends to thwart the artists who have clustered there in numbers too large for its thin and fickle support. Because there is not enough support to go round, the mental atmosphere is, let us face it, decidedly unwholesome.

Exhibitions of great importance, of the great originals, the contemporary spear-heads, seldom come to the Maritimes,—certainly not often enough to provide a constant and competent background and stimulus or successfully to influence many people.

There is a tendency, often remarked, for central Canada to scorn the Maritimes. An explanation may be as follows. The Maritimes are isolated and opportunities are few; therefore, what they produce in the arts is thought to be inferior. In return, there could be a

JACK HUMPHREY. *Movement Derived from Boats and the Seine*





temptation in the Maritimes to regard central Canada with doubt and some caustic thoughts.

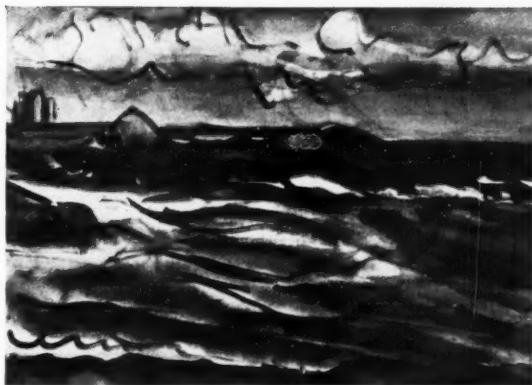
It should be possible in any part of Canada to develop painting which is first-rate by philosophic and aesthetic standards. Further, it should be possible for painters to market such work in the largest Canadian centres but to live elsewhere. There is no good reason why this should not be so. Where shall we search for the obstacle? Is it in the mind of the dealer or in some stubborn regionalism or worse in the minds of the metropolitan public?

Consequent to the preceding, the writer would state that he has had a number of sales exhibitions at his studio, the best of which disposed of 66 items and the second best of 43. Although most of the prices were below normal, the people who flocked to the studio bought them for two other main reasons,—they liked the paintings and they had *accepted evidence and had faith* in the standing of the artist. But except to an artist who lives in the largest centres, there is a saturation point to sales of this nature.

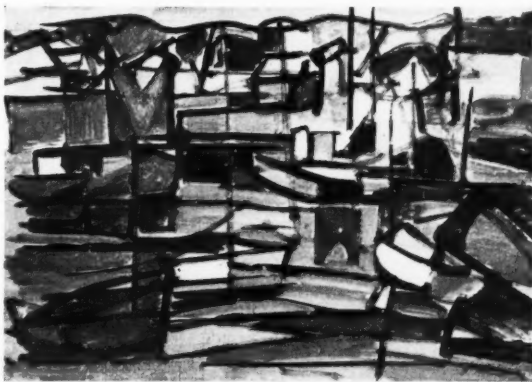
In giant, wealthy Vancouver there seems to be little concern for the problem of having to work out a relationship of painting to people as they mostly are, to those who are illiterate in art and who tend to deride that which they won't take the trouble to understand. Form, exploration and dynamics in painting can be developed freely without penalty of non-survival by the artist. Vancouver, perhaps, can produce large numbers of the literate in art, or possibly, as a second-best choice, no proven artist who has taken root there need go without acceptable auxiliary occupation.

In Canada or, at least, in New Brunswick, it is extremely difficult to paint with a healthy regard for one's immediate environment and its pressures or lack of them, and at the same time to flourish in the light of that fruitful freedom, a freedom which is not merely allowed but expected of painters in some more developed places.

A number of painters of Canadian birth have been able to develop their careers, to a large extent, in other countries. They are subject to the circumstances of those countries and do not undergo the rigours of the Canadian mental climate. What then should we



JACK HUMPHREY. *Rough Blue Water*. Water colour



JACK HUMPHREY. *Harbour Theme from Dead Boat Anchorage*. Gouache

JACK HUMPHREY. *Woodland Bush Theme*





seek: art with Canadian flavour and limitations, or art with little or nothing of these but unlimited as to form and invention?

Recently in a university publication it was stated that contrary to general belief, students who worked their way through college were found to have done less well afterwards than those whose obstacles were not financial. This conclusion might stimulate some thought on the position of the artists and art in this prosperous nation.

Consider the one-man exhibition in the big city, Paris, New York, London, so often used as a trophy. Unless there is a rare episode of chance, someone always "pays the shot" for them and it is usually the artist who comes out substantially poorer after such an event than he was before he started. An artist often has

to live and *finance* a career on from one-fifth to one-tenth of the income which a person successful in some other profession would consider properly rewarding.

In order to attempt to develop full power and scope, the painter in isolated surroundings has to imagine himself living and working in a creative stream of consciousness which in reality may not exist in his community. Within these unnecessarily imposed limitations he is compelled, in order to survive, to train or attract followers within his immediate reach. This is a wasteful, "two-cylinder" activity caused partly by human negligence and partly by difficulties of geography and distance.

But perhaps these serious ills can still be cured by those who have faith in creative art in Canada, no matter where they find it.

## How You Can Borrow Pictures in Vancouver

MARGARET ANDREW

**A**BOUT the only good thing to be said for the impoverished condition of most Canadian art galleries is that it gives plenty of amateur art enthusiasts the chance to work their fingers to the bone in the cause of art. One of the most active of these supporting groups is the Women's Auxiliary of the Vancouver Art Gallery. We may get in the hair of the professional staff, but they are very kind to us; some artists used to refer to us as "culture vultures" but even they are impressed with our effective work on their behalf; reporters consider us publicity hounds, which we are, but all in the cause of the Gallery; we have even won recognition for our efforts from the largely male council of the Gallery who naturally feared such a group of strong-minded women.

One of our latest and most interesting projects is a "Picture Loan". Picture lending is not of course a new idea and has been accomplished successfully in Toronto, London (Ontario), New York and San Francisco, to mention only the centres whose experience was most helpful to us in enabling us to get started properly. We have tried to repay their kindness in the only way that kindness can be repaid,—by being as helpful as possible to others who have enquired from us. Each scheme is run rather differently. The one operated by the Museum of Modern Art in New York, for instance, is professional and seems largely adapted to prospective pur-

chasers who wish the stamp of approval of the Museum on their purchases.

What really started us was hearing of the success of such schemes at the continental meeting of art gallery auxiliaries in Toronto last year. We set up a committee which then got in touch with these organizations and also asked local artists whether they would participate. With one or two exceptions, those who were tied to dealers or had no suitable work available, the artists were enthusiastic. The painter, Molly Bobak, is on our committee and she has helped us more than perhaps she herself realizes. Lawren Harris, with his habitual generosity towards new schemes to encourage the arts, let us have some of his sketches which immediately gave the scheme a *câchet* among artists. Through the good offices of Mrs. Douglas Stewart, a member of the committee, and Douglas Duncan of Toronto we have also been able to get a representative selection of works from artists in eastern Canada.

The "Picture Loan" has not been conceived and carried out as a money-raising venture. That is the function, at least in part, of the very successful annual sale, entitled "Do You Own a Canadian Painting?", held by the Women's Auxiliary every autumn. The "Picture Loan" is run solely to encourage people to have in their homes or offices original works of contemporary Canadian art; the whole rent of each picture goes to the artist.

Many and varied are the problems of a picture loan committee and long and earnest were and are our discussions on strategy and tactics. Should we insure pictures? What should we do about framing? Should we increase the rent and keep a portion of it for ourselves? What about wrapping? What about reservations? What about people who don't return pictures on time? After many enquiries and much discussion we decided not to insure the pictures but to take due care of them in the Gallery and have renters sign a form assuming responsibility for them while in their possession. Fine arts insurance is expensive and policies have so many loopholes that we felt this was the best arrangement. At first we decided to accept unframed pictures, have them framed and deduct the cost from rentals, but this project entailed so much discussion about how to frame and left so little over in rentals on some pictures that we have decided that all pictures must be framed by the artists, except in exceptional cases. Joe Plaskett, for instance, is in Paris but sends us new sketches from time to time. We are still keeping the rent low and handing the full sum over to the artists. Wrapping is still in the experimental stage although we have graduated from the Chinese grocery-store method of using old newspapers as we did last year; try wrapping a 36" by 50" oil painting in newspaper some day!

We started out by taking reservations. This became very involved and too many feelings were hurt when a picture was kept out an extra month or was sold, so we have abandoned that as well as the idea of fining people 50 cents a day for an overdue picture. We now charge an extra month's rental and let them keep it the extra month.

We started in September 1953 and have been open on one announced day, usually a Saturday, each month since then, except during the summer months when renters were allowed to keep their pictures for the whole summer. We opened in rooms used for children's classes in the basement of the Gallery, with about one hundred and twenty pictures, since increased to about one hundred and fifty with some ten works of sculpture. Four members of the committee had previously been given lists of artists from whom to obtain pictures and had if possible visited the artists and chosen the pictures. Of course we wanted some the artists wouldn't let us have. Some artists, like the Bobaks and Shadbolt for instance, have a good deal of excellent work available to choose from; some, like Binning and Amess, have very little work on hand. Other artists, because their work is scattered or for other reasons, don't want to let us come and choose but prefer themselves to bring their work



BRUNO BOBÁK. *Cow Parsley*

to the Gallery. We may flatter ourselves but we feel that on the whole we get better work if we go out to the studios.

Any artist besides those originally approached may also submit work for the "Picture Loan", and we have a very excellent but strictly anonymous jury who rule on whether the work is of sufficiently high standard for this purpose, for our standards, although catholic, are high. A list of some of the artists participating indicates this: Beny, Bieler, Binning, the Bobaks, Brooks, Paraskeva Clark, Comfort, the Lawren Harries, Lismer, Masson, Muhlstock, Nichols, Ogilvie, Parker, Plaskett, Rakine, Schaefer, Macdonald, Shadbolt, Gordon Smith, Lionel Thomas, Weston, Winter.

The rental is low (one per cent of the value of the picture per month, with a one-dollar minimum charge) but the pictures may only be kept three months in any year, that is unless the renter decides to become a purchaser, when rentals can

be applied on the sale of the picture. The money to meet cost of mailing and other expenses, comes from the 20 per cent commission on pictures sold. The actual mechanics of the "Picture Loan" are similar to those of any lending library. We rent only to Gallery members though anyone is welcome to come and see our exhibits. Unless we had a full-fledged credit department we could hardly afford to do otherwise; besides this regulation proves to be a useful tool in the hands of the membership committee. Last year we rented from sixty to eighty-five pictures a month and sold 30 during the year. But in one month, September of last year, we rented 117 and sold 10. These 10 pictures had been out during the summer and people apparently felt that they couldn't part with them.

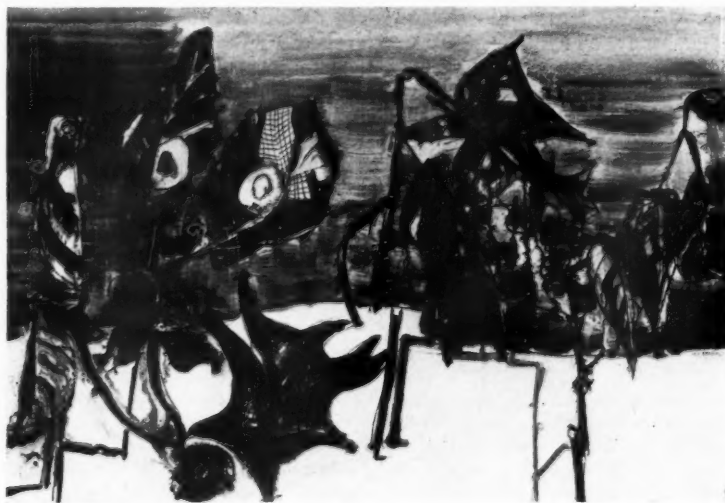
We are beginning to feel we cannot expand much further and maintain the quality of the paintings, although of course with the increasing success of the "Picture Loan" it is increasingly easy to obtain pictures and good ones, too, from the artists.

We have one interesting new departure this year and that is the office scheme which we have started in a small way but which has met with an enthusiastic response. We wrote to various doctors, lawyers and business executives, and asked them if they would be interested in having original works of art in their offices which the committee would select for them monthly, bring to the office, and change once a month unless

purchase was decided on. They pay a small service charge and indicate their general preference as to size, numbers, and types of pictures. They argue sometimes about our tastes but they seem to like the scheme and want to keep on with it. This again is a field in which we feel we can only expand if we can maintain our existing standards and can get enough qualified volunteers to do the considerable work involved.

Local artists and dealers (with one exception) have been most co-operative and feel as we do that anything done to increase the popularity of original paintings must help their business. They continually ask us what we have found out about people's tastes. Of course, our renters' tastes vary. We had one customer who came in and rented two very advanced pictures as a joke for her New Year's Eve party. She soon found that they weren't jokes but were excellent paintings. Gainsborough to the contrary people don't like blue pictures. Predominantly blue pictures, realistic or abstract, just don't rent. Many of the new Vancouver homes, with large undivided areas or with stone-finished interior walls are, in a sense, more suited to sculpture than to painting, but the sculpture doesn't yet rent as often as we had hoped it would. But our members seem willing to rent and sometimes to buy more "extreme" paintings than might have been expected. As we begin our second season of operating the Vancouver Art Gallery Picture Loan and examine our record, on one point we are all agreed,—when people are given the chance they recognize quality.

J. L. SHADBOLT. *Death in an Untimely Frost*



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**Jack Humphrey, LL.D. (Hon.)**, who lives in St. John, is a member of the Canadian Group of Painters.

**Margaret Andrew (Mrs. G. C. Andrew)** is a member of the Women's Auxiliary of the Vancouver Art Gallery.

## VISIT THE DOMINION GALLERY MONTREAL



*MADONNA AND CHILD by the Japanese-born French artist, T. Foujita.*

In fourteen showrooms, are on display paintings by prominent Canadian, American and European artists. Also for sale are important works by Old Masters.

## DOMINION GALLERY

1438 SHERBROOKE STREET WEST MONTREAL

## New Life to Graphic Arts on the West Coast

IN THE past Vancouver has not been too alive to the possibilities and fascination of graphic art. There have been few major, or even minor, exhibitions of this nature at the Art Gallery, while the Gallery's small graphic collection had consisted, for the most part, of dull late nineteenth-century items which few people saw or wanted to see. A few artists were producing steadily, but with little encouragement either through sales or in opportunities for showing.

But this is now changing. The Art Gallery has begun a collection of contemporary Canadian drawings. The Vancouver School of Art, in new quarters and with vastly improved equipment, has set up a graphics section which, with the counselling of Orville Fisher, Gordon Smith and Bruno Bobak, has done much to stimulate activity. An impact has been made,

too, by several print exhibitions from the United States which the University of British Columbia Gallery has brought to the city from such *avant-garde* print-making centres as Iowa State University.

In November the Vancouver Art Gallery held its second B.C. Graphic Exhibition (now to be held every two years). The large number of entries and the high quality of the work shown indicated the active interest of British Columbia artists in these media. The work divided itself fairly evenly into drawings and prints. Of the former, naturally, many were by painters for whom drawing is the act of capturing an essentially painterly moment of vision and for the spectator these had the inherent fascination of such work, the intimate excitement of witnessing an artist's vision in its freshest and most instantaneous state. It is from the prints, however, that we have chosen examples to reproduce here. These are by artists whose graphic work forms a major portion of their output.

Alistair Bell is a West Vancouver artist, a draughtsman of great native sensibility and power, and one of the few locally to pursue consistently the practice of those most early of media, the woodcut and wood-engraving. He has exhibited in various Canadian and United States exhibitions and recently he was invited to participate in an international print exhibition at the Victoria and Albert Museum in London. In November he had a one-man show of woodcuts and wood-engravings at Hart House in Toronto. *Boats in Winter* is a large three-block woodcut, 13½" by 17½", in sage green, soft red and black; the black printing overlies the green in parts to give an added colour depth. Bold and finely dramatic in its conception, and direct and vigorous in its cutting, this print is in the very best tradition of its medium.

Bruno Bobak, well-known Vancouver artist and instructor in design at the Vancouver School of Art, has made prints in various media which have been widely exhibited. *Mare's-tails* is a silk-screen print, 10½" by 14½", printed on heavy oatmeal paper in four colours: deep umber, cocoa brown, grey olive-green and

ORVILLE FISHER. *Impending Storm*  
Colour aquatint







ALISTAIR BELL

*Boats in Winter*

*Colour woodcut*

*Below:*

BRUNO BOBAK

*Mare's-tails*

*Silk-screen print*

light grey-tan. Quiet and sober in colour, sensitive in its tonal organization, with a characteristic gentle fantasy of conception, it was one of the outstanding prints in the exhibition.

Orville Fisher, a Vancouver artist, is head of the graphics division at the Vancouver School of Art. Long since established as a Canadian painter of professional standing, he had done little painting in the past few years because of pressure of teaching duties. Now, more recently, he has found a most congenial medium in the etching processes and is producing some fine work. *Impending Storm* is an impressive print and technically a most ambitious one. A large five-plate aquatint, measuring 17 $\frac{1}{4}$ " by 28 $\frac{3}{4}$ ", the colour ranges from grey-tans through rust-browns and wood-rose to deep blue-violet in the sky, making full use of the colour-tone richness offered by overlapping colour printings. The drawing is bold and free and there are exciting reversals of tone value, as seen in the feet of the large eagle, and in the free drawing down the right side.

DORIS SHADBOLT







## COAST TO COAST IN ART

MARIELL ROUX

*Féerie.*

*Tapestry*

*Ecole des Beaux-Arts  
de Quebec*

*Shown in the exhibition,  
"The High Art of Tapestry  
Weaving", held recently at  
the Winnipeg Art Gallery*

### ***The History of Tapestry Weaving***

Both modern French tapestries and also eighteenth-century tapestries have been shown before in Canadian exhibitions, but a wide-ranging historical exhibition of this nature had never been held. This gap has now been filled by the "Exhibition of the High Art of Tapestry Weaving" which was held at the Winnipeg Art Gallery this past autumn. Organized by the director, Dr. Ferdinand Eckhardt, it included French, Flemish, German, Swedish and Norwegian examples, from the early fifteenth century to the present day. There were also four examples of recent Canadian work from the Ecole des Beaux-Arts in Quebec City where there is now being nourished a school of Canadian tapestry designers and weavers.

### ***Dutch Masterpieces Coming to Toronto***

The most important exhibition of Dutch painting ever to cross the Atlantic will be on view at the Art Gallery of Toronto from February 19 to March 25. Organized jointly by the Metropolitan Museum in New York, the Toledo Museum of Art and the Art Gallery of Toronto,

the exhibition will be shown in only these three cities.

Approximately eighty-five masterpieces by Rembrandt, Vermeer, Hals, Steen, Ruisdael and others have been borrowed from the Rijksmuseum in Amsterdam and the Mauritshuis, the Royal Picture Gallery, in the Hague and from other European and British museums as well as from private collections in Europe and North America.

Of special interest are the five lectures on "Dutch Painting, the Golden Age", which began at the Art Gallery of Toronto on Monday evening, January 10, and continue until February 7. The speaker is Dr. A. B. de Vries, Director of the Mauritshuis.

### ***The Lord Beaverbrook Collection***

Responsible for setting up the Canadian War Records of painting, drawing and sculpture during the First World War, Lord Beaverbrook, however, has not had much to do with Canadian art since 1918. But this noted press lord's adviser, L. S. LeRoux, has now made an exploratory tour of Canadian art galleries, so one wonders if his employer's interest in our artists may be reviving.

Lord Beaverbrook has been spending considerable time in recent years in his native province of New Brunswick and has made generous gifts to the University of New Brunswick in Fredericton. This November he arranged for a representative group, mainly of twentieth-century English paintings, from his collection to be shown in the library of that University. Charles Ginner, Duncan Grant, Augustus John, Paul Nash, Ben Nicholson, Walter Richard Sickert, Sir Matthew Smith, Stanley Spencer and Christopher Wood and others were well represented by major and minor works; the exhibition proved how selective and choice Lord Beaverbrook's taste is.

#### ***Generous Gift of Art Gallery to Fredericton***

Following the showing as described above of Lord Beaverbrook's collection of painting at the University of New Brunswick, the government of the province announced, on December 3, that it accepted an offer from Lord Beaverbrook to build and equip an art gallery in Fredericton. In his statement the Premier, the Honourable Hugh John Fleming, expressed "the gratitude of the citizens of New Brunswick." The building, which will be situated on Officers Square, will be large enough to house the Beaverbrook collection of more than a hundred paintings and some two hundred prints which their owner proposes to give to the people of New Brunswick; facilities will also be provided for other collections and loan exhibitions.

Also, at a meeting of the Fredericton Art Club, Leo Cain, Q.C., said that the Fredericton Elks Club wished to stimulate and develop the appreciation of art throughout the province and to acquire a collection of New Brunswick paintings. He asked for assistance in organizing an annual provincial contest.

#### ***Figure and Portrait Drawing in Edmonton***

Last year, Edmonton had its first art exhibition devoted exclusively to figure and portrait drawings. The Edmonton branch of the Federation of Canadian Artists arranged this showing of local work at the Edmonton Museum of Arts. About one hundred examples were submitted by 14 artists with styles ranging from the academic to the extremely experimental; from these, 23 works were chosen for hanging. The Edmonton branch wishes, by such showings, to demonstrate what local artists at various levels of achievement can accomplish and by so doing to encourage others, as well as to educate the public. For this reason it hopes to make this exhibition an annual event.

#### ***National Exhibition of Ceramics***

Canada's first national ceramics show will be held in the Montreal Museum of Fine Arts from May 13 to 29, 1955. The pottery committee of the Canadian Handicrafts Guild was so impressed with the quality of the examples sent in last season to its autumn exhibition in Montreal that it felt the time was now ripe for a truly broad and representative exhibition of the best work of Canadian ceramists. The Canadian Guild of Potters will be joint sponsor. Entries are expected from all parts of the country. Application forms may be had from the Canadian Handicrafts Guild, 2025 Peel Street, Montreal.

#### ***Mural History of Neurology***

The Honourable Maurice Duplessis, Premier of Quebec, unveiled in November in the Montreal Neurological Institute of McGill University a mural by Mary Filer who, as a nurse, did post-graduate work at the Institute from 1944 to 1946. The first graduate in fine arts of McGill University, Miss Filer is now teaching at Pennsylvania State College. Her mural, in the conference room of the Institute, is 21 feet long by 6 feet 7 inches high. It tells the story of neurology by

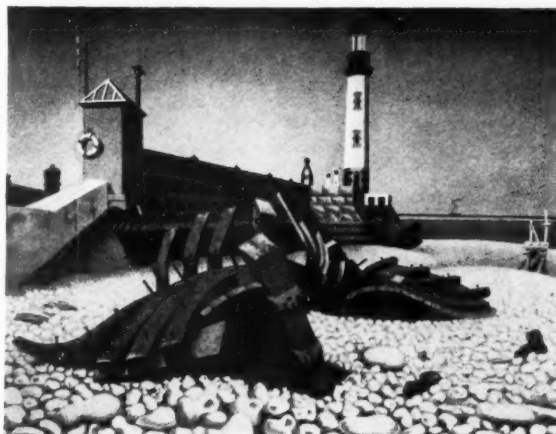
EDWARD WADSWORTH

*The Jetty, Fécamp*

*Tempera*

*Collection:*

*Lord Beaverbrook*



means of about forty portraits of neurologists past and present. On the extreme right, superstition and magic are represented, with Aesculapius and Apollo in the background, and on the left a hand is shown pulling back the curtain of the future. Most of the doctors are gathered around the bedside of a patient in the centre, and they include present members of the Institute's staff. Present and future are linked by the gesture of the director, Dr. Wilder Penfield.

ANNE KAHANE. *Woman in Blue.*  
Wood carving



### **Canadian Group of Painters**

The work of the invited contributors to this year's exhibition of the Canadian Group of Painters which opened in Toronto on November 19 shows up best, probably because so many of the members are themselves not represented. Paintings by Donald Jarvis, Joe Plaskett and Gordon A. Smith indicate that British Columbia is the most fecund artistic region of Canada at the moment. The non-objective paintings of Ray Mead, William Ronald and Harold Town tend to drown out the work of painters who are more concerned with realism. While this tends to carry out the aim of encouraging new trends in Canadian painting, it does not necessarily provide an interesting or exciting exhibition.

### **Overseas Awards Again Available**

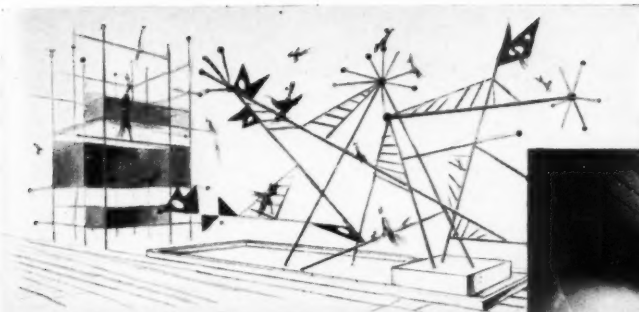
The Canadian Government Overseas Awards in the Arts, Letters and Sciences will be again given in 1955-56. As previously, they will be tenable in France and the Netherlands. Fellowships of \$4,000 are offered to senior scholars, also a limited number may be awarded in the creative arts. There are also scholarships of \$2,000 each for students already possessing an M.A. and working towards a higher degree or others wishing to undertake advanced projects in the arts. Applications must be received by the Awards Committee, Royal Society of Canada, National Research Building, Ottawa, before March 15, 1955.

### **New Work by Anne Kahane**

Anne Kahane is akin to the folk carvers in her innocence of spirit, her gravity and what might be taken for honest clumsiness, as well as in her keeping close to ordinary life and to the character of her material. In the exhibition she held at the Montreal Museum of Fine Arts earlier in the season she demonstrated the effect of colour on her wood-carving: it adds a new dimension to some pieces and points up their expressiveness, as when the red underlines the malice of *The Gossip*. But Miss Kahane is anything but a primitive, as she shows in the intermingled shapes of the semi-abstract figures in unpainted mahogany and in her metal work.

### **Montreal Museum Needs a Million**

Although attendance at the Montreal Museum of Fine Arts increased by some sixteen thousand during the fiscal year ending last August 31, the deficit increased from \$19,782 in the previous year to \$31,311, according to the report which the President, F. Cleveland Morgan, presented at the 97th annual meeting in November. "That such a venerable institution should be forced to



A DESIGN FOR BIRD AND

*Above: Designs for metal bird perches by Lionel Thomas for Vancouver's zoo. Right: The finished perches in place.*

close its doors through lack of funds to operate it is unthinkable," he said, "and yet this institution is in a very critical condition, financially speaking." Calling for public support, he said that the Museum urgently needed one million dollars, to preserve it and increase its usefulness.

#### **Artist Designs for Zoo**

As colour consultants for the new bird aviary installed in Stanley Park, Vancouver, the artist, Lionel Thomas, and his wife, Patricia, devised a colour scheme related closely to the plumage of the exotic tropical birds which are housed there. They, however, were not too happy about the idea of old stumps and sticks being used as perches for the birds, so Lionel suggested that it would be more hygienic and also more exciting visually to have metal perches. These he designed in relation to the contemporary feeling of the all glass and bronze structure of the aviary, planned by the architect, Percy Underwood. The result are the perches shown here, which are bronze, with the "fins" finished in baked enamel of various brilliant colours.

#### **Prizes for the Decorative Arts**

In this competition for the arts in Quebec, *Les Concours Artistiques*, sponsored by the provincial government, the theme for 1954 was the decorative arts. The first prize was presented *ex aequo* to Françoise Desrochers-Drolet, Quebec, for enamel on copper, and Jean Cartier, Montreal, for ceramics.

#### **The Canada Council Expected for 1955**

The key recommendation of the Massey Report "that a body be created to be known as the Canada Council for the Encouragement of the Arts, Letters, Humanities and Social Sciences, to stimulate and to help voluntary organizations



within these fields, to foster Canada's cultural relations abroad, to perform the functions of a national commission for UNESCO, and to devise and administer a system of scholarships", is now being examined by a committee of the Canadian cabinet in Ottawa. Legislation is expected to be presented during the present session of parliament.

Many resolutions favouring the Council have been sent to Ottawa by interested national and regional organizations. For example, the Vancouver Arts Council recently called on all its members to join in this campaign. The editor of its *News Calendar* wrote: "We can all be instrumental in the establishment of the Canada Council by joining this move to foster cultural development and national unity. Send your resolutions, both personal or by organization, to the member of parliament in your constituency, urging him to forward them to Ottawa. Write today!"

#### **New President of Royal Canadian Academy**

Hugh L. Allward, architect of Toronto, has been elected President of the Royal Canadian Academy, succeeding Robert W. Pilot. Other officers elected at the annual meeting in Montreal

were: Vice-President, Charles F. Comfort, Toronto; Treasurer, J. Roxborough Smith, Montreal; Council: Robert W. Pilot, Arthur Lismer, Lilius Torrance Newton, Albert Cloutier, Oscar de Lall, Campbell Tinning, all of Montreal, and R. York Wilson and George Pepper of Toronto.

In celebration of its 75th anniversary, the Academy included in the exhibition this year a retrospective section of 53 works, some of them diploma works, which went back to Plamondon, Fowler, Jacobi and Lucius O'Brien.

#### ***Panton Memorial Exhibition in Toronto***

L. A. C. Panton, R.C.A., O.S.A., who died suddenly last November in Toronto, had a long and active career both as a teacher and painter; he was principal of The Ontario College of Art and a member of the National Industrial Design Council. In his memory a retrospective exhibition of 40 paintings and sketches is being held by the Ontario Society of Artists at their annual exhibition which opened this month in Toronto.

#### ***Canada Participates in the X Triennale***

Over thirty years ago, an important international exhibition of contemporary design in industrial products, household furnishings and architecture was inaugurated in Milan, Italy. This exhibition, which has since become international in scope, is now held every three years and is known as the "Triennale".

In 1954, the Triennale saw a Canadian participation for the first time. While some of the European nations had elaborate installations, Canada was content with a modest display of some of its best designs selected from the Canadian Design Index, maintained jointly by the National Industrial Design Council and the National Gallery of Canada.

These were presented as a small combined living-dining room and adjoining small kitchen, furnished with original Canadian furniture and equipment. Also in one corner a number of articles for outdoor use were shown.

A foreign comment on this Canadian contribution has now appeared in the Swedish magazine *Form*. The writer after criticizing the Italian section for being dominated by products of the "eccentric class", went on to say that, by contrast: "The Dutch and Canadian sections were dominated by home and utility goods of sober design. As for Scandinavia, the overall impression was one of genuineness with emphasis on utilitarian shape and a subtle feeling for the properties of the material." While he was thus able to describe the Scandinavian, Dutch and Canadian sections as being sane and utilitarian in conception, he was quite critical of much shown elsewhere. "The Triennale revealed" he concluded, "many depressing tendencies in current design. It showed an adoration of the object as such, neglecting the aspect of usefulness."

*Canada's Display at the X Triennale in Milan*





*Part of the outdoor  
exhibition held  
in Stanley Park,  
Vancouver, last  
August*



#### **Outdoor Exhibition in Stanley Park**

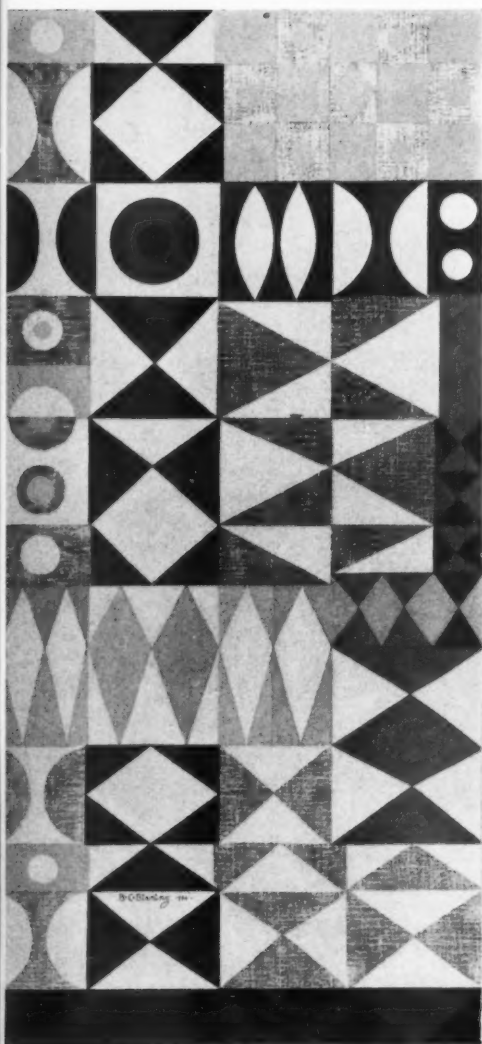
There have been outdoor exhibitions before, and in Vancouver before, but never on such a scale as that organized by the B.C. Region of the Federation of Canadian Artists last August in Stanley Park. Popularly called the "Sidewalk Mile of Art", the event was timed to take place in the middle of the British Empire Games when the city was swarming with visitors and everyone was in a festive mood. A one-day affair, some one hundred and forty exhibitors arrived early in the morning with paintings, sculpture, pottery, weaving, metal-work,—over eleven hundred pictures alone plus unnumbered craft objects. Some of the pictures were hung on the wire enclosure surrounding a tennis-court, others lined the meandering park walks leaning against stakes driven into the soft turf as supports. Several potters set up work-tables for themselves and these, as well as a display-demonstration of spinning and weaving, drew crowds during the entire day. Children's classes were working during the morning. The Parks Board estimated that some twenty-five thousand persons must have seen the exhibition and enjoyed the animated and informal occasion. There was no exhibition jury; anyone who paid his dollar entry fee was able to put up his stand.

Sunday sketchers, serious artists, young students, gallery "rejects", calendar copyists,—here they were, all together. Anyone foolish enough to expect an art exhibition of exclusively high quality was doomed to disappointment. What was to be seen was a more realistic, and perhaps more vivid, glimpse of visual art in this community than one would ever find in an art gallery: art on many levels, what it means to the scores of people who practise it in various ways, how much and what kind of interest it arouses in others. Not to be seen but definitely to be felt was the general spirit of goodwill between differing artist groups and between artists and public. Plans are now definite for another outdoor exhibition next year, lasting next time perhaps several days.

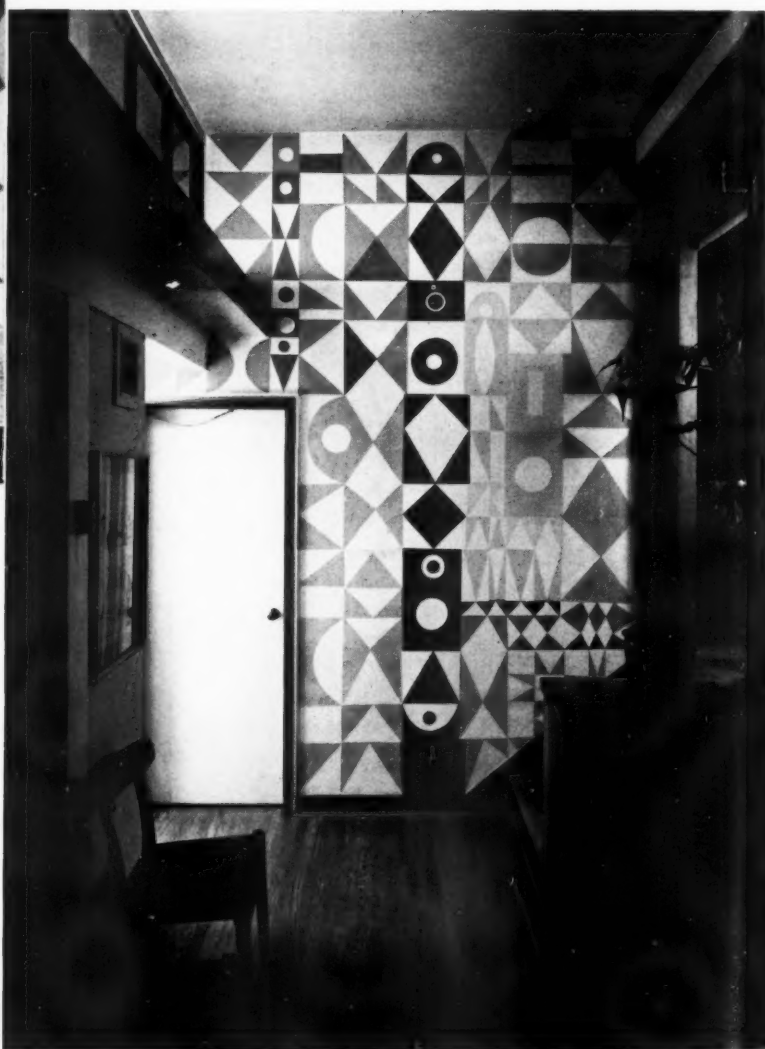
#### **Dates for Montreal's Spring Exhibition**

The annual Spring Exhibition of the Montreal Museum of Fine Arts will be held from April 1 to May 1. The two-jury system, discontinued last year, will not be resumed. Application forms may be had by writing to K. Kennedy at the Museum. Please note that all entries must be received early in February by the Museum, not March, as was incorrectly stated in our previous issue.





*Two new murals recently painted by B. C. Binning. Left: The end wall of a hall in the offices of M. J. O'Brien, Vancouver. Below: Mural in the artist's house, West Vancouver.*



## NEW BOOKS ON THE ARTS

**EMILY CARR AS I KNEW HER.** By Carol Pearson. 162 pp.; 1 colour plate. Toronto: Clarke, Irwin & Company. \$2.50.

Carol Pearson had the unique privilege of being pupil, friend and confidant of Emily Carr for more than twenty-five years. Because of her realization that this was a privilege she has been able to write a most revealing story of those years. It is not the story of Emily Carr the artist, but of Emily Carr a lonely gifted woman who loved all the simple unspoiled things of this world. Children, animals, Indians, the great Pacific forests and shores, all the green and growing things had a place in her big generous heart. Mrs. Pearson does not attempt to put her thoughts and memories into elegant prose, but writes simply and sincerely with deep affection for the woman who was her friend and with respect for the artist who taught her so much.

Emily Carr's own writings have told much about herself and Mrs. Pearson has had the courage to write of the small, intimate and sometimes sentimental things which most of us keep locked self-consciously inside ourselves. Carol Pearson met Miss Carr when she went to her for lessons in painting and clay modelling. The teacher and the pupil, the woman of almost fifty and child of seven, became fast friends. Eventually the child went to live for many months of each year with Miss Carr at her studio and so began the association which lasted until Emily Carr's death. There are amusing tales of sketching trips they took together, accompanied by a varied assortment of pets, and of their simple but arduous method of getting clay for modelling.

Mrs. Pearson married and came east to live but through Miss Carr's long illness she returned many times to stay with her and help her. These were the times for long talks; Emily Carr taught her pupil much more than painting and pottery. She gave her some of her own courageous philosophy. All this Mrs. Pearson sums up in her closing lines, which when you've finished the book you will echo: "Treasures? We all have them. Mine? I met Emily Carr one lucky day and I thank God." R. McE.

**THE TASTE OF OUR TIME.** A new series of art books directed by Albert Skira. Each approx. 120 pp. with 52 to 60 colour plates. New York: Skira Inc. (Canadian distributors: Burns & MacEachren, Toronto.) \$5.50 each.

From various publishers, there have come recently many new series of books on art, some with colour plates of only miscellaneous value. There is, however, nothing miscellaneous about those in this collection; they are, for the most part, excellent. The format used is small, it might be called a squarish pocket-size, but the writing is not an abridgment. The life and contributions of the artists are described in lucid prose while the explanatory captions to the reproductions form an illuminating commentary.

Last summer I was busy reading the volumes in this series on Van Gogh, Lautrec, Gauguin, Picasso, Degas,

Renoir. To give a wider sense to the title they bear, *The Taste of Our Time*, there was also one on Piero della Francesca; others are announced for future publication on Fra Angelico and Goya. But what proves more entrancing to me at the moment is the latest volume on Cézanne, a most cogent analysis by Maurice Raynal, translated ably from the French by James Emmons. There is also a new one on Dufy by Jacques Lassaigue.

If you want an introduction to a study of these painters, these books will do the job for you; more remarkably, should you already be widely read in this field, you will still find some new ideas and certainly see some new colour plates in these volumes. Of course, all do not reach the clarity of distillation of the few best, such as the one on Cézanne, but all are good of their kind and to be recommended.

DONALD W. BUCHANAN

**GRAPHIS ANNUAL 1954-55.** 230 pp.; 710 ill. (66 in colour). Zurich: Amstutz & Herdeg. \$12.50.

The Graphis Annual of 1954-55 maintains a high standard of planning and production. Typographically, the problem of dealing with a tri-lingual book has been very neatly solved indeed. The cloth binding is particularly attractive in texture and in colour, end papers have been carefully chosen. In fact, it is difficult to find any detail that has been overlooked. Perhaps the only flaw, and it is a difficult problem at all times, is the heavy show-through on some pages employing large type, particularly the title page.

The introduction, "At the Crossroads" by C.R., outlines the changes in approach to advertising art from the beginning of this century up to the present time. However, it gives, in brief form, an interesting history, including that of the designers who have influenced advertising art over the years.

One important feature in the plan is that material has been divided into many groups (seventeen) with a complete index. It is difficult to comment on the material selected because it naturally represents the type of advertising art the editors consider to be the very best and is, therefore, limited in variety. Even American work shown has a European flavour. However, regardless of this limitation, the annual is of vital interest to all people engaged in advertising and the graphic arts. CLAIR STEWART

**BUSH NEGRO ART.** By Philip J. C. Dark. 66 pp.; 52 plates, and map. London: Alec Tiranti Ltd. 8/6.

When Great Britain handed over the colony of Surinam (now Dutch Guiana) to the Dutch in 1667, many of the slaves, who had been imported at the rate of about two thousand a year since 1650, escaped into the bush of the hinterland and here their descendants and accretions, to the number of about twenty thousand, still live. In spite of their much mixed blood, these Bush Negroes as they are called, have retained to a surprising degree their original West African culture, especially in the fields of social organization, religion and art. Their neighbours,

whether the whites of the coast or the Indians of the interior, have had but little influence on them; and their wood carvings, with which this book is chiefly concerned, retain much of the original African style.

The carvings consist of both low relief and pierced designs used to decorate such commonplace objects as combs, food paddles, stools and trays. The work is done by the men who give the finished objects to women as love tokens; many of the designs, in consequence, are heavily veiled sexual symbols. Although written in a strange and unfamiliar English, this small book is of considerable importance to the student of art for we are here shown a singularly clear example of the persistence of a primitive native art in a new setting, almost intact and uninfluenced, for some three hundred years.

DOUGLAS LEECHMAN

**THE ARTIST IN MODERN SOCIETY.** 128 pp.  
Paris: Unesco. (Canadian Distributors: University of Toronto Press). \$1.00.

This small book which consists of the documents of the International Conference of Artists at Venice in 1952, is required reading. In addition to the lists of delegates and committee members, an introduction which states the purpose of the Conference, two reports and the closing address, it contains nine general statements on behalf of the various arts, for example painting (Jacques Villon), sculpture (Henry Moore), architecture (Lucio Costa), music (Arthur Honegger), the cinema (Alessandro Blasetti). Monet once said that painters should paint and keep their mouths shut, but it wasn't the writers who were the most impressive in their expression of ideas. The playwright, Marc Connelly, speaking of the theatre, sets your teeth on edge by his utterly tasteless use of words, whereas Henry Moore is as compact, clean-cut and arresting as one of his carvings. Most of the essays are lively and pointed, and practical.

In the words of the introduction, the questions most vigorously debated at the Conference were "nearly always those in which official action was both desired and dreaded". The State must take the place of the vanished patron, as Jaime Torres Bodet, Director-General of Unesco, said in his inaugural address, but the State had no right to interfere. "The State is a dangerous master," warned Taha Hussein,

speaking for the writers, and Villon declared that it must remain neutral.

The attitude of the delegates, while they were concerned with the problems which arise out of "inadequate legislation, financial difficulties, and indifference or excessive interference on the part of those in authority", was not wholly selfish. They were as much concerned with what the artist owes society as with what society owes the artist, and there is no question that the integrity and independence of the artist is of vital concern to all of us.

Thornton Wilder, who gave the general report, said that the artists were united at the Conference "to study all the external conditions which obstruct the artist and to initiate action which may correct them. Above all, however, they have wished to reaffirm two principles which the world is in constant danger of forgetting: that the artist through his creation has been in all times a force that draws men together and reminds them that the things which men have in common are greater than the things which separate them; and that the work of the artist is the clearest example of the operation of freedom in the human spirit."

R.A.

## THE ART FORUM

Dear Sir:

Following a meeting of the Art Directors Club of Montreal at which the new Canadian bank notes were discussed, we wrote the Honourable Walter E. Harris, Minister of Finance, bringing to his attention the specific objections of the members of our organization to the appearance of the new currency which, as we said, is a poor reflection on Canadian design and professional designers generally.

The Art Directors Club of Montreal is composed of 47 art director members and 41 associates, whose aim, according to our charter, is "to promote the highest standard in our profession in the field of the graphic arts". On behalf of the Club, we told the Minister that there was a sufficient number of experienced professional designers available who could help or advise those entrusted with producing new bank notes or stamps and that the Art Directors Clubs of Montreal and Toronto were competent bodies to turn to for specialists.

In his reply, Mr. Harris emphasized that "the dominating considerations in currency design are safety and efficiency" and that the new Canadian notes are "among the safest in the world." He said that the majority of Canadians found the new design satisfactory and that contrary views would be "modified with greater familiarity."

We do not feel that the result is satisfactory and the Art Directors Club of Montreal has asked various authorities in design fields for specific comments on the issue. These comments are of such interest that we feel they should have circulation beyond our membership, so we quote several of them here.

We are assured that "The Bank of Canada engaged

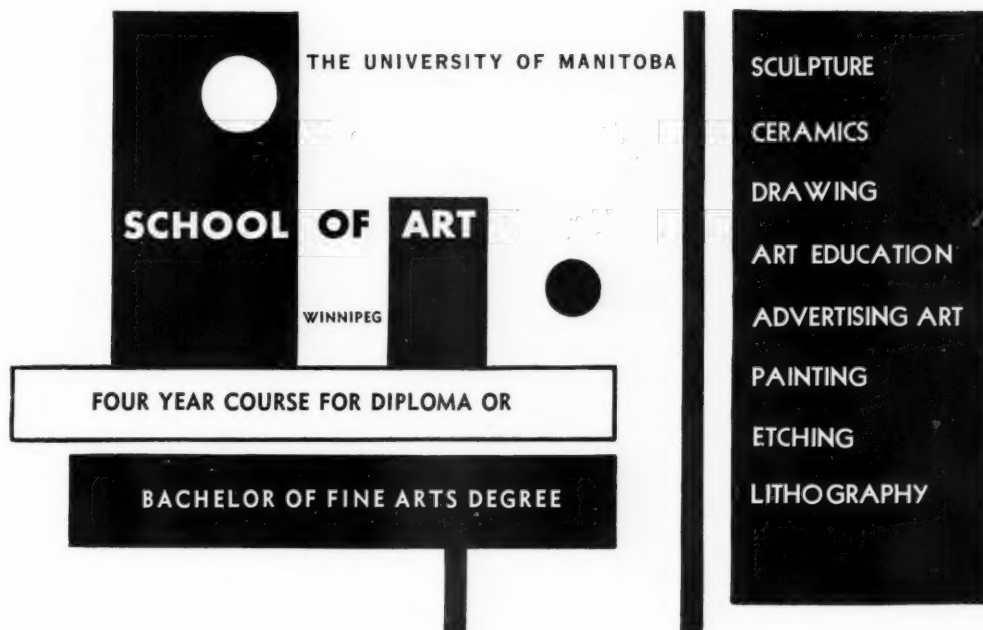
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as a consultant a Canadian artist of the first rank . . ." etc. It may be that pressure was so overwhelming against this artist whose advice was not followed or that too many amateur designers among bank officials tried to impose their will, or perhaps this top ranking artist is not qualified as a designer where typography and engraving are vital to success of the project.

The writer asked Miss Frances Loring, R.C.A., the distinguished Canadian sculptor, for her comment on the portrait of the Queen. She replied, "This is obviously engraved from a photo of a bad portrait; the head is too big, the neck is too small and there is no understanding of design in the hair and drapery of the dress."

Mrs. Liliat T. Newton, R.C.A., the well-known portrait painter, remarked that "it is flat and thin, uninspired and badly designed and does not look like the Queen."

Professor John Bland, Head of the Department of Architecture, McGill University, was asked his opinion about the bills and in particular about longevity of design. Mr. Bland replied, "Since the designs in question are not even an orderly example of arrangement of units, as such they cannot even survive present criticism; how can we hope that they would be acceptable for a great many years to come?"

"In my opinion", Mr. Bland continued, "I think of two ways in which this problem could be approached: 1. To aim at the most advanced design possible to achieve which, if good, would ensure its survival. 2. To aim at a pure form of classical design, which

would give it a timeless quality. But in neither case would I throw a photographic landscape on the back of the notes. They are certainly no credit to anyone."

Carl Dair of Toronto, author of *Design with Type* was asked to comment on their typography.

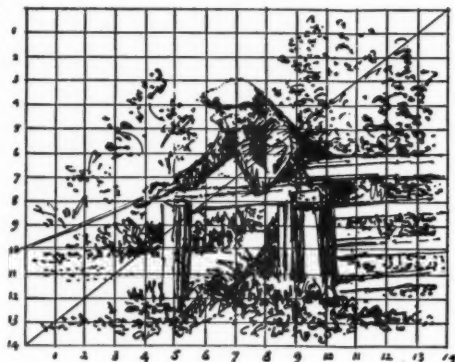
"In the first place", he states, "let me say that I agree with the Art Directors Club of Montreal that these new bills are far from representing the best currency design of which professionals in this country are capable. The effort that has been made to clean off some of the 'gingerbread' represents a step in the right direction, and the use of a classic roman letter on the face is a desirable trend. But the nice things to say stop there, and typographically everything goes wrong from there on. The roman letters are inelegantly drawn in many cases; the carved effect is inconsistent with the nature of alphabetical symbols printed on paper. But worse still, having established the classic roman letter in the main line, the typography rides off madly in all directions of shaded sanserifs and expanded engravers' romans without any organization or consistency. Note for

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example the 'Q' in 'Banque' on the face, and compare it with the 'Q' in the same word on the last line on the back, where it now has its tongue hanging out; but perhaps that is understandable.

"Typography, of course, is more than just the selection and matching up, or contrasting of letter forms. Two other considerations are important; the arrangement of the typographic matter within the space it occupies, and the 'sense' groups that are created by the affinity in design or position of one unit with another. To elaborate on the latter, the juxtaposition of 'CANADA' with the figure representing the denomination of the bill, and the identical nature of their forms makes it read 'CANADA 1' or 'CANADA 2', etc. The denominational figure is definitely more closely identified with 'CANADA' than it is with the spelled-out denomination on either side.

To sum up: the average Canadian does not concern himself very seriously with such an issue as this, no more than most other nationals of any other country. But the minority in harness to serve the people have a great responsibility, which is that of passing on to the next generation a heritage built with their courage, intelligence and wisdom. That is why the Art Directors Club of Montreal and their colleagues in Toronto accuse the government officials responsible of neglecting to secure proper counsel in designing this new currency issue.

We are now stuck with it for some time. However, it is not too late to improve our ways, so let us begin now to form a truly qualified Council to promote higher standards in all undertakings pertaining to the graphic arts. That would include postage stamps and government publicity, whether in finance, recruiting or air travel; graphic publicity for the last two is imported by the truck and plane load from below the border by unscrupulous buyers, representing Government of Canada accounts and using Canadian public funds, while some of our best artists look on.

It is not our wish to embarrass our government officials but only to shake them into the realization that all is not good in this prosperous and growing country of ours, especially where the graphic arts as used in government enterprises are concerned.

Yours truly,

ALBERT CLOUTIER, A.R.C.A.,  
Past President of the Art  
Directors Club of Montreal

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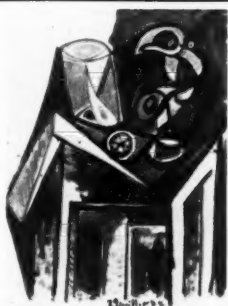
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### A MORE CO-OPERATIVE EFFORT

*Continued from page 68*

dealers: the artists, by selling from their studios to their friends, acquaintances and other clients at lower prices; and the societies by ignoring in their catalogues the existence of the art dealer. It is not surprising, then, to find that art dealers are beginning to turn away from handling works by living Canadian artists. It also illuminates a remark made to me by a well-known art dealer who said that the only good Canadian artist for his gallery was a dead Canadian artist.

The importance of Canadian art both culturally and economically should be emphasized more strongly by Canadian art critics in their newspaper and magazine articles. When Duveen sold Gainsborough's *Blue Boy* for \$620,000 in the United States the publicity which followed the sale eased the way for Great Britain to sell millions of dollars worth of English paintings there and in other countries. Three years ago in Paris when the Cognacq Collection was sold, \$110,000 was paid for a small still life by Cézanne. The customary excellent French art reports of such sales as that help the export of French paintings, which yearly bring millions of dollars.

Canada has a number of artists whose paintings are eagerly bought at international auctions or acquired from Canadian art dealers by many foreign collectors. Among these painters are Cornelius Krieghoff, J. W. Morrice and Emily Carr. While at present their prices only attain thousands of dollars, it can be safely assumed that they will pass the ten-thousand dollar mark within ten years. Yet, in spite of this, few Canadian art critics, to

date, have made any mention of the constant rise in prices of the works of these artists.

Some Montreal galleries have been able to sell a large number of Canadian paintings abroad, yet there has been little encouragement either from the press or from the Quebec government to help the art dealers to make such exports. The foreign visitor who acquires a painting in the province of Quebec has to pay a five per cent sales tax if he wishes to take the painting with him. This sales tax was lifted on books and, for cultural reasons, might well be abolished on paintings.

The Canadian government, as well as the government of the province of Quebec, has given a number of fellowships to outstanding artists. These fellowships enable them to go to Europe to study for a year. It might prove very valuable also to award such fellowships to art critics who might benefit equally by what they learned from colleagues overseas.

In Europe paintings are not only considered objects to be fitted into a certain decorative scheme, like colourful bindings in a library, but are acquired to be read and re-read, so that by living with them they become more familiar and more cherished. Like adopted children, they sometimes grow to be more loved by their foster parents than they ever were by their creators.

During the last fifteen years much has been done to interest the Canadian public in art, particularly since the appearance of the Massey Report. Television may do for art what radio has done for music. Let us hope, therefore, that, through a determined effort of all those interested, we may now gain more recognition for Canadian art.

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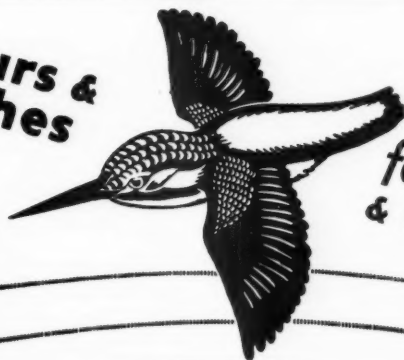
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PEACOCK BLUE  
(Symphonic Blue Green)  
PERSIAN ORANGE  
PRUSSIAN BLUE  
RAW SIENNA  
RAW UMBER  
RED LIGHT  
ROSE  
SCARLET RED  
SEA GREEN  
SEPIA  
TURQUOISE BLUE DEEP  
TURQUOISE BLUE LIGHT  
ULTRAMARINE BLUE  
(Symphonic Blue Violet)  
VERMILION  
WINE RED  
YELLOW DEEP  
(Symphonic Yellow Orange)  
YELLOW LIGHT  
YELLOW MEDIUM  
YELLOW OCHRE

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Size X (1" x 5½") tubes.

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